

THE ATHENÆUM

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No. 2058.

LONDON, SATURDAY, APRIL 6, 1867.

PRICE
THREEPENCE
Stamped Edition, 4d.

UNIVERSITY COLLEGE, LONDON.

FACULTY OF MEDICINE.
The SUMMER TERM will begin on WEDNESDAY, May 1st.

CLASSES (in the order in which they meet).
Midwifery—Prof. Graily Hewitt, M.D. 8 A.M.
Pathological Anatomy—Prof. Wilson Fox, M.D. 9 A.M.
Practical Physiology and Histology—Michael Foster, M.D. 9 A.M.
Medical Jurisprudence—Dr. Ringer, for Prof. Harley, M.D. 10 A.M.
F.R.S. 10 A.M.
Practical Chemistry—Prof. Williamson, F.R.S. 11 A.M.
Mental Diseases—W. H. O. Sankey, M.D. (Hour to be fixed).
Materia Medica and Therapeutics—Prof. Ringer, M.D. 12 A.M.
Palaeontology—Prof. Grant, M.D. F.R.S. 3 P.M.
Botany—Prof. Oliver, F.R.S. F.L.S. 4 P.M.
Ophthalmic Medicine and Surgery—Prof. Wharton Jones, F.R.S. (Hour to be fixed).
Practical Surgery—Mr. Christopher Heath, F.R.C.S. (Hour to be fixed).
Hospital Practices—Daily.
Medical Clinical Lectures—Prof. Jenner, M.D. F.R.S. Prof. Hare, M.D., and Prof. Reynolds, M.D.
Clinical Lectures on Midwifery and the Diseases of Women—Prof. Graily Hewitt, M.D.
Clinical Lectures on the Skin—Dr. Hillier.
Surgical Clinical Lectures—Prof. Erichsen, Prof. Marshall, F.R.S., and Prof. Thompson.
Clinical Lectures on Ophthalmic Cases—Prof. Wharton Jones, F.R.S.
Practical Instruction in the Application of Bandages and other Surgical Apparatus—J. Berkeley Hill, F.R.C.S.
Practical Pharmacy Pupils are instructed in the Hospital Dispensary.
Prospectuses may be obtained at the Office of the College.
WILSON FOX, M.D., Dean of the Faculty.
CHAS. C. ATKINSON, Secretary to the Council.
March 21, 1867.

ROYAL BOTANIC SOCIETY'S GARDENS, REGENT'S PARK.

SATURDAY NEXT, April 13, EXHIBITION OF SPRING FLOWERS. Tickets, 2s. 6d. each, to be obtained at the Gardens by orders from Fellows of the Society. Gates open at 2 o'clock. Band will play from 2.30 to 3.30.

ROYAL AGRICULTURAL SOCIETY OF ENGLAND.

BURY ST. EDMUNDS MEETING, 1867.
STOCK, POULTRY, and IMPLEMENT PRIZE SHEETS are now ready, and will be forwarded on application to
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Under the immediate Protection of Her Most Excellent Majesty THE QUEEN.

President—Sir FRANCIS GRANT, P.R.A.
The Fifty-first ANNIVERSARY FESTIVAL will take place in FREEMASON'S HALL, on SATURDAY, May 18th.

ANTHONY TROLLOPE, Esq., in the chair.
Tickets, including Wines, One Guinea each; to be had of the Stewards and the Assistant Secretary.

HENRY WYNDHAM PHILLIPS, Hon. Sec.
FREDERIC W. MAYNARD, Assistant Sec.
24, Old Bond-street, W.

ROYAL LITERARY FUND.—The Seventy-eighth ANNIVERSARY DINNER will take place at WILLIS'S ROOMS, King-street, St. James's, on WEDNESDAY, the 15th of May.

The Very Rev. the DEAN of ST. PAUL'S in the chair.
The Stewards will be announced in future Advertisements.

OCTAVIAN BLEWITT, Secretary.
4, Adelphi-terrace, W.C.

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President of the Day—A. J. B. BERESFORD HOPE, Esq., M.P.
Tickets, One Guinea each, to be obtained of the Committee, at the Hall, or of

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MUSICAL UNION.—Members having Nominations to send Names and Addresses in writing to the Director.

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SACRED HARMONIC SOCIETY.—BENEDICT'S NEW CANTATA will be repeated on FRIDAY NEXT, April 12. Tickets and Scores (6s. each, in limp cloth) to be obtained at No. 6, Exeter Hall; or at the Publishers, L. Cock, Addison & Co. 62, New Bond-street.

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Lady Principal—Miss Stevens.
St. Luke's College is situated three minutes' walk from Westbourne Park Station.

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PHILHARMONIC SOCIETY.—THIRD CONCERT, QUEEN'S CONCERT ROOMS, Hanover-square, April 8. Conductor, Mr. W. G. Cousins. Symphonies in D minor (Schumann), and the Italian (Mendelssohn); Overtures, Egmont (Beethoven), Ruler of the Spirits (Weber); Concerto in G (Beethoven). Pianoforte, Madame Schumann. Vocalists, Mdlle. Enquist and Mdlle. Brasili.—Reserved Seats, 15s. each. L. Cock, Addison & Co., 62, New Bond-street.

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A GENTLEMAN at the BAR is desirous of a meeting with an ENGAGEMENT as EDITOR or WRITER on some Newspaper, Metropolitan or Provincial. Unexceptionable References can be obtained.—Apply, by letter only, addressed Zeta, Mr. Cocks, Chemist and Druggist, Chancery-lane.

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* The Scale of Charges on application.

IN PARLIAMENT.—LORD BEACONSFIELD'S METROPOLITAN TRAFFIC BILL. The Bill is now pending before the House of Commons, and is expected to pass before the close of the Session.

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NEWSPAPER

ITALIAN.—DR. V. NATALI teaches ITALIAN LANGUAGE and LITERATURE. References given.—Address 29, Elgin-road, Baywater, W.

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CHARLES JOHN BAKER, Registrar.
2, Bloomsbury-place, W.C., April, 1867.

WIDOWS and AGED SINGLE DAUGHTERS of deceased Clergymen, left without sufficient means of support, are provided with Pensions and temporary Grants by the CORPORATION OF THE SONS OF THE CLERGY, whose income is greatly in need of augmentation, by Donations and Annual Subscriptions, which would be gratefully received by

CHARLES JOHN BAKER, Registrar.
2, Bloomsbury-place, W.C., April, 1867.

CHILDREN of CLERGYMEN (Orphans or not) are assisted in the expense of their education at Schools and Colleges, or on entering various situations in life, by the CORPORATION OF THE SONS OF THE CLERGY; and in order to increase the Society's means of thus enabling young persons, children of poor but worthy members of the profession of the Church, to support themselves in becoming situations in the world, the Governors earnestly invite contributions to the funds of the Charity.

CHARLES JOHN BAKER, Registrar.
2, Bloomsbury-place, London, W.C., April, 1867.

INSTITUTION of NAVAL ARCHITECTS.
NOTICE.

THE EIGHTH ANNUAL MEETING of the INSTITUTION of NAVAL ARCHITECTS will take place at Twelve o'clock on Thursday, Friday, and Saturday, the 11th, 12th, and 13th of April next, at the Hall of the John-street, Adelphi, London. There will also be EVENING MEETINGS on Thursday and Friday, at Seven o'clock.

Papers on the Progress of Naval Construction, on Practical Shipbuilding, on Steam Navigation, on the Equipment and Management of Ships for Merchandise and for War, will be read at this Meeting.

Naval Architects, Shipbuilders, Naval Officers of the Royal and Merchant Services, and Engineers who propose to read Papers before the Institution, are requested immediately to send in their Papers, with Illustrative Drawings, to the Secretary.

Candidates for admission as Members or as Associates are requested to send in their Applications immediately. The Annual Subscription of £1. 2s. is payable on admission, and becomes due at the commencement of each succeeding year.

* Volume VII. of the "TRANSACTIONS," containing a Nominal and General Index to the Seven Volumes, is now complete and in course of delivery to the Members and Associates.

CHARLES CAMPBELL, Assistant Secretary.
7, Adelphi-terrace, London, W.C.

ROYAL MANCHESTER INSTITUTION.

EXHIBITION of MODERN PICTURES and OTHER WORKS of ART.

Intending Contributors are informed that the EXHIBITION of MODERN PICTURES in OIL and WATER COLOURS, SPECIMENS of SCULPTURE and CASTS, and ARCHITECTURAL DESIGNS, will be opened as soon as practicable after the closing of the Royal Academy, and that all Works of Art must be sent so as to arrive not later than the 17th of August.

Pictures, &c., from London, will be forwarded by Mr. JOSEPH GAZZ, 14, Charles-street, Middlesex Hospital, if delivered to him before the 3rd of August by Artists who have received the Invitation Circular; from other places Artists, who have also received such Circular, are requested to send them by the most convenient and least expensive conveyance. Works sent by other parties must be carriage-paid.

Contributions to this Exhibition will not be confined to Artists alone, but will be extended to the admission of Works from private individuals, and from dealers.

The Council offer a prize of Fifty Guineas to the artist of the best Picture exhibited during the whole period of the Exhibition, provided it has been painted within two years; but they reserve the power of withholding the prize should there be no work of sufficient merit in the Collection. Pictures lent by private individuals for exhibition during a shorter period will not enter into competition for the Prize.

THOMAS WORTHINGTON, Hon. Sec.
Royal Manchester Institution, March 1867.

UNIVERSITY of DUBLIN.

PROFESSORSHIP of ITALIAN and SPANISH.

NOTICE is HEREBY GIVEN that, on SATURDAY, May 4th, 1867, the Provost and Senior Fellows of Trinity College Dublin, will proceed to Elect a Professor of the Italian and Spanish Languages and Literature.

Candidates are requested to send a statement of their qualifications to the Registrar of Trinity College, on or before Friday, April 20th.

The Emoluments of the Professorship consist of a Yearly Salary of 100*l.*, payable by the College, and of Fees payable by Pupils whose names are on the College books, at the rate of Two Guineas for each Term, or Three Guineas by the Quarter.

For further particulars the Candidates will apply to the Registrar of the College.

AND S. HART, Senior Lecturer.
Trinity College, March 23, 1867.

UNIVERSITY of ST. ANDREWS.
ST. ANDREWS COLLEGE HALL.

Council.

Principal Forbes. J. Whyte Melville, Esq.

Professor Fischer. Lieut.-Gen. Moncrieff.

Professor Sharp. Patrick Anderson, Esq.

A. K. Lindsey, Esq.

Warden.

John M. Collyer, Esq., B.A., University College, Oxford.

This Hall will be OPENED for the SUMMER SESSION Early in May, and will close at the End of July.

Students who are attending the University at present will there be enabled to carry on the Summer work prescribed by the several Professors, or other Studies, under the care and with the help of the Warden.

Those proposing to enter the University next Session may there enjoy the same advantages.

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W. F. IRELAND, Treasurer.
St. Andrews, March, 1867.

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LONDON, SATURDAY, APRIL 6, 1867.

LITERATURE

A Statistical Vindication of the City of London; or, Fallacies Exploded and Figures Explained.
By Benjamin Scott. (Longmans & Co.)

THE Census of 1861 was taken at midnight. It was, doubtless, most convenient for the numbering of the people of the United Kingdom that the enumeration should be made of the resident and not of the moving population. But the result arrived at under this arrangement was entirely fallacious in so far as it related to the metropolis. Every one knows that the merchants, bankers and traders of London spend nearly the whole of their working lives in their counting-houses and at their desks within the City; but that the moment work is over, they troop away from their places of business either to some more fashionable quarter of the town, or to some suburban, country or sea-side residence, where they have the enjoyment and advantage of greater space and purer air. By taking the Census at midnight, it, consequently, followed that all these citizens of London—citizens in the fullest sense of the word, for all their means of living is derived from the City and from their enjoyment of the privileges of citizenship—all these citizens were enumerated as belonging to other localities.

The result was singular. According to the Census, the number of City bankers was only nine; the number of City stockbrokers only sixteen; and the whole trade of the city of London was represented by a few merchants and a solitary apprentice! On the other hand, the Census being taken on a Cattle Market night, there were found resident within the City walls, forty-four farmers, or one to every sixteen acres of City land; twenty-three gardeners and a shepherd. Misled by this return, some philosopher in a future generation might be expected to argue, and successfully establish, that even towards the middle of the nineteenth century, the commerce of London had decayed, and "the City" had become rural, pastoral and agricultural,—“having,” as Mr. Scott observes, “a greater number of farmers in proportion to its acreage than any other agricultural district in Great Britain.”

These tables might, perhaps, have been left to speak for themselves, and those who understood the facts might have been content to pass them over as simply affording another illustration of the fallacy of statistical calculations used irrespectively of facts. But it so happened that, three or four years ago, a Government official, no less a person than Sir Richard Mayne, the chief of our police, presented to the Home Secretary a Report, in which he dealt with the subject of crime in the metropolis upon the basis of these statistics. It was not difficult for him to prove, from such data, that in proportion to population crime of almost every description was more rife in the City than in the parts of the metropolis subject to his own authority. Sir Richard Mayne deduced from the figures he employed the strongest facts to show that the City authorities ought to be deprived of the management of their own police, and that he himself should be appointed to control everything within the civic boundary. Of course, he obtained great praise for his discoveries and illustrations; the more so as he established, incontestably, that every citizen of London must have been imprisoned for some heinous offence three or four times over.

Animated by that feeling of hostility towards the City which has influenced many of the

ministers of the Crown, Sir George Grey adopted these calculations and the reasoning of Sir Richard Mayne, and proposed a measure to Parliament based upon the chief police officer's Report. This measure excited the citizens in no small degree, and they so far opposed it that it was withdrawn. It is not to the credit of Sir George Grey that, whether wittingly or otherwise, he should have relied on Sir Richard Mayne's Report and statistics. But a Minister of the Crown having stamped them with his authority, these figures have since cropped up in a variety of different ways, and the officers of the corporation of the city of London appear to have found these returns frequently used to their disadvantage and annoyance. Last year they consequently thought it necessary to cause a “Day Census” of the City to be taken, which, of course, shows widely different results.

The Census of 1861 gave the sleeping population of the City (consisting largely of persons in the care of houses and offices) at 113,387. It is shown by the Day Census of the Corporation that the population residing during the day in the City is 283,520; and it is further shown that the number of persons resorting daily to the City for business is no less than 728,926. The Census of 1861 appeared to prove that the sleeping population of the City was decreasing,—which may be the case; but these returns show that the number of persons carrying on business in the City is very largely and rapidly increasing,—a fact which is, indeed, sufficiently demonstrated by the vastly increased size of the buildings within the city walls.

It has been Mr. Scott's task to demonstrate these facts in his ‘Statistical Vindication of the City of London.’ But he has not been content with correcting the Census tables of 1861: he has considered the increase, not merely of population, but of property within the City. It appears that whilst the rental of the City in 1811 was assessed at only 565,000*l.*, it is now assessed at upwards of two millions. There has been, indeed, an increased value of not less than 273 per cent. in fifty years in the City house-property alone. The commerce of the port of London, as shown by the amount of Customs duties paid, is in considerable excess of all the other ports in the United Kingdom put together; and with respect to the income-tax, it appears that the profits earned within the City (exclusive of dividends) amount to twenty-three millions annually, whilst in all the other divisions of the metropolis they amount to less than nineteen millions. In respect of population, houses, rental, trade, commerce, shipping, the City in fact stands alone; second to no city in the world.

Mr. Scott further demonstrates that in respect to religious and educational advantages the city of London surpasses any other district of similar area; and he is able, without very much difficulty, completely to annihilate Sir Richard Mayne's position, that in proportion to population the ratio of crime in the City is in excess of other metropolitan districts. It is proved beyond a question that Sir Richard Mayne's statements on this head are based in error.

Mr. Scott, having disposed of the statistics on which opposition and hostility to the City have been founded, proceeds to deal with the general question of Municipal Government. As to this point, instead of following his argument, we prefer to say a word for ourselves. There can be very little doubt that the authority of the corporation of the city of London

has at various periods been treated with too little consideration. From a very early period of English history jealousies have existed between the Court and the City, which have led to constant invasions of the privileges of the citizens. “Under Norman, Plantagenet, Tudor, Stuart and Guelph, it has been the same. Every right has been paid for three times over; every immunity has been lost and won again and again; forfeited or confiscated by arbitrary power; then re-conferred by charters, wrested from unwilling hands, by the happy conjuncture of circumstances, by tender of political support, or by payments in hard cash.”

Of recent years the instances have been very numerous in which the City has met with hostility and opposition when it has been endeavouring to promote the public good. The Municipal Corporation Commissioners reported, in 1837, most favourably as to the Corporation of the city of London. They did not propose or recommend any changes with respect to it. On the contrary, they reported to Parliament that “the powers possessed by the Common Council enabled the Corporation, if so disposed, to apply remedies to a great extent without the assistance of the legislature;” and, they added, “we believe that the history of no other corporation furnishes such honourable testimonials to the vigilance, good sense and justice of its legislative body.” Despite this Report, Sir George Grey, as the Home Secretary of the Whig Government, constantly sought opportunities of destroying the City constitution. He began in 1852 by trying to deprive the citizens of their markets. This being resisted, he nominated a Commission in the following year to inquire generally “into the existing state of the corporation of the city of London.” This Commission was not fairly constituted. Its three members were said to be, and one of them avowedly was, hostile to the City. They collected the bulk of their evidence chiefly from persons of no reputation; received statements on oath that would not have been received in a court of justice; and made a Report in which they omitted the references which should have properly been made to evidence in favour of the Corporation. Upon such a Report, Sir George Grey, in 1856, proposed a Bill which would have repealed the charters and confiscated the property of the citizens. He sought to disfranchise the liverymen, consisting of 17,000 citizens, “the wisest and most discreet members” of the public companies; indeed, he would summarily have put an end to franchises which the citizens at large had enjoyed from the time of their Saxon ancestors, and which constitute the largest suffrage ever known in England.

This measure being defeated, Sir George Grey next applied himself to wrest from the citizens of London the conservancy of the Thames, which they had exercised from time immemorial, and of which even hostile witnesses had declared that “the business was done well.” Sir George Grey vested the Conservancy in a Board, which has done its business so ill that it has been found necessary to reconstruct it. Apart from a desire to curtail the powers and influence of the citizens, there really seems to have been no good reason for interfering with their ancient jurisdiction as conservators of the Thames. In all Europe there will not be found a river which for purposes of navigation has been better conserved. For a thousand years the corporation managed this river; and for a thousand years the Thames, as a navigable stream, has been in progress of improvement. Can the same be said of any other river

in Europe? What of the Tiber, the Rhine, the Seine, the Loire, the Garonne, the Rhone, the Danube, the Severn, the Humber, or the Mersey? Which of these rivers is so free as the Thames for all purposes of traffic and communication? Upon what other river are the tolls so light on shipping? The very increase of the port of London proves that the citizens performed their duty as conservators. Indeed, the citizens, who derive their wealth from the trade of the river, have the greatest interest in improving it and in maintaining it free and unimpaired; and it was no advantage to the commerce of Great Britain when Sir George Grey transferred the conservancy to a Government Board from the hands of those whose direct interest it was to preserve for the city of London the trade of all the world.

In surrendering, as they did, the conservancy of the Thames, to which they were driven by the necessity of settling a costly Chancery suit, and by general considerations of finance, the Corporation made, as we believe, a great mistake. But the Government made a still greater blunder in wresting it from them. So long as the citizens were conservators of the Thames, it was their duty not only to provide for its free navigation and approaches "from Yantlet Creek to the stone at Staines," but to provide for its embankments and the preservation of its waters. The citizens had not shown themselves indifferent to these considerations. They endeavoured most zealously, for fifteen years, from 1842 to 1857, to arrange for the embankment of the river. Mr. James Stuart Wortley has testified in a public paper that the Corporation contemplated and strove, by a large expenditure of money, to effect all the improvements of the banks of the river which are now in course of execution under the Metropolitan Board of Works, and for which we are paying, directly and indirectly, such enormous local taxes. But the efforts of the Corporation were met by impediments started by the Crown, which claimed, "by virtue of its prerogative and common right," the bed and shores and soil of all the tidal rivers of the kingdom—a claim which restrained the citizens from executing their designs.

Then came the measure constituting the "Metropolitan Board"; a measure which, however necessary and desirable in itself, has been made to work in direct antagonism to City interests. Mr. Scott complains that the City is not adequately or properly represented at that Board, and he proves his case. But we think he should have taken higher ground. The City ought to have insisted on taking the original lead at this Metropolitan Board. When the Board was proposed to be formed, the Corporation would have done wisely to have extended their boundaries and sphere of action. The Metropolitan Board is composed of the representatives of all the local boards of the different metropolitan parishes, one or two members being elected from each. The City might have "lengthened its cords and strengthened its stakes." It might have proposed to Southwark, to Whitechapel, to the parishes of the Strand, to Clerkenwell, to Holborn, to St. Luke's, and to other parishes adjacent to the City, to extend the boundaries of the city of London over such parishes, to admit them to its privileges, and give them the advantage of its influence and support. A readjustment, which might easily be made, of the small wards within the City would have facilitated the accomplishment of the object, without disturbing the number of representatives either in the Court of Aldermen or the Court of Common Council. The districts at present lying outside the City have been left to disorganization and

weakness, because the city of London has not extended over them that municipal authority under which they would have taken their proper places in a municipality. Local jealousies and difficulties relating to local charities and rating appear to have precluded the accomplishment of this object; but all such difficulties ought to have been merged by a great corporation, like that of London, in one united effort for the general weal.

Such an object would easily have been accomplished had the Government encouraged it. But Sir George Grey thought it better to endeavour to constitute a Central Board—a board which should be, practically, subject to Government authority. Since the "Metropolitan Board" has been created, there has been a perpetual series of conflicts between the Board itself, too often supported by the Government, and the corporation of London. Whatever measure the City may propose, whether for the improvement of its sewage, the regulation of its traffic, the widening of its streets, or for whatsoever other object, it is sure to meet with opposition from the Metropolitan Board. Weakened as it has been of late years in respect of its chief officers and advisers (it has lost from its councils such men as Mr. Serjeant Merewether, Mr. Charles Pearson, Mr. Tyrrell, and others of the greatest ability and experience), the City still strives at great disadvantage to obtain powers for the accomplishment of objects that would be for the general advantage. In most cases it is unsuccessful. During the past and present years it has striven unsuccessfully in Parliament to obtain powers to regulate traffic, to introduce an improved and cheaper system of lighting, to provide subways or bridges across streets for foot-passengers, and to make improvements in its thoroughfares; and on every occasion, on some pretext or another, the City has been beaten. But the Metropolitan Board is not more successful. If the one can stop the way in City thoroughfares, the influence of the other can prevent additional rates being levied on the metropolis at large, and the consequence is, that necessary improvements are impeded.

What is to be done? Mr. Scott discusses, not in the best spirit, the various plans which have been proposed for metropolitan improvements. He inclines to the idea of Mr. Mill and the Westminster reformers, that a series of municipalities for the metropolis would give greater assurance for general good government. Those who direct their attention to the subject can scarcely fail to concur in this view. The metropolis, from Poplar to Hammersmith, and from Lewisham to Hampstead, is too immense an aggregate to be governed by one Board. Marylebone, with 526,000 inhabitants, Paddington (a worse-regulated parish even than Bethnal Green), with 758,000, Kensington, with 501,000, Lewisham, with 401,000, St. Pancras, with 462,000, St. George's, Hanover Square, with 526,000,—surely these are districts capable of local self-government? The working of the existing vestry systems in these parishes is unsatisfactory and incomplete, if not (as in the case of Paddington and other parishes) absolutely inefficient and disgraceful. Mr. Mill proposes ten municipalities—1, Westminster; 2, Kensington; 3, Marylebone; 4, Bloomsbury; 5, Finsbury; 6, Hackney; 7, Tower Hamlets; 8, Lambeth; 9, Southwark; 10, Greenwich: each of these boroughs, respectively, to be composed of parishes and districts, and divided into wards, each having their mayor, aldermen, and burgesses. There appears to be nothing in the principle or details of this proposal which is objectionable. The several corporate boroughs would be large enough for all municipal

purposes; but not so unwieldy as an aggregate governmental board for the whole metropolis necessarily must be.

There still remains, however, to be constituted the great central power which would be found necessary to provide that general directing and supervising authority requisite for the regulation of matters which affect the metropolis at large. Mr. Mill's scheme falls short, inasmuch as it does not provide this authority. But we think the defect might easily be remedied. Why should not the mayors of the several corporations form a General Board, under the Presidency of the Lord Mayor of London, for the consideration and direction of all questions which do not relate to mere local supervision, but which affect the metropolis generally? In such a corporation as this, Aggregate London would be represented. Mr. Scott appears to think that any such plan would meet with so much opposition from a Government jealous of the extension of municipal authority as to render such a proposition hopeless. We confess we have more faith in the power of the popular will. If the inhabitants of London see fit to insist on municipal government for London, they may have it. The matter is in their own hands.

With respect to the literary character of this book, we wish we could say as much in its favour as we can say for its object and intention. But we cannot commend its tone and temper. Unfortunately for the City and for himself, Mr. Scott has not written in the spirit best calculated to conciliate. On the contrary, he attacks everybody all round, and deals with those who differ from him in a vein of irony and satire certain to provoke retaliation. The case of the city of London might have been stated without bitterness; and the author, as one of the principal officers of the Corporation, would have delivered himself with far greater authority and weight had he treated his subject with less irritability.

A Song of Italy. By Algernon Charles Swinburne. (Hotten.)

WHAT will the common reader make of this 'Song of Italy'? Since the mystery and splendour of 'Sordello' darkened on the minds of poetic readers, making men beat their temples in despair, and put eager questions to their wives, waiting their responses white with fear, it is safe to say that hardly any literary bantling has been shrouded in a thicker veil of indefinite phrases. What is it all about? we can imagine such a reader asking as he lays it down. Is it a witches' revel? Is it a demon's chant? Is it a fairies' medley? Is it even a burschen chorus? Many a puzzled reader, we are much afraid, will run to his nearest friend with Jerrold's famous query, as to which of the two—writer or reader—has lost his head. He will understand a fury in the words, but not the words themselves. The style of Mr. Swinburne's latest freak is rather strong and dark, like those Oracles of old which spoke in the voice of Fate; yet the Song is burdened with the woes and passions of living men, the gloom and glories of the present hour. The singer is at once mystic and objective, symbolical and personal, a dispenser alike of laurel crowns and of Billingsgate abuse. After two or three perusals, a timid reader may feel in this strange work a rush of wind, may catch in it a flash of fire, may hear in it a roll and wash of waves; but there his sense of apprehension will probably fail him altogether. What else there is in the 'Song of Italy' he will never know from his own instinct for truth and art. As for any of those articulate voices in which he has been

taught to think the Muses speak, they will never reach his ear.

We are not sure that we can help such a reader much. The poem, though it is lyrical in form, appears to be dramatic in spirit. The singer is probably meant to be understood, not as the English poet in person, but as an Italian patriot; perhaps a Roman by birth, certainly a republican in creed. A cry of Mazzini, Mazzini, Viva Mazzini! is the burthen of his song, the reason of its being, and the sole element of its life. In such a singer as we have supposed, this strain would be dramatically true. A Roman patriot, a professor of extreme opinions, would be sure to regard the Italian exile as the highest expression of his country's genius. Praise which, coming from English lips, would be rebuked as fantastical and extravagant, would be received from him as the genuine language of political admiration, even though it might be regarded as undeserved. The praise would be dramatically true.

The conception of some such singer of the 'Song of Italy' is, in fact, the reader's chief difficulty; for many things in the poem, otherwise black as night, become plain enough the moment it is made clear that it is not Mr. Swinburne who chants and rhapsodizes, but a fiery Italian partisan of Signor Mazzini's ideas. For instance, England is abused and France denounced on grounds which an Englishman would hardly understand, still less admit to be just. Again, the pressure of the poem is against the Pope, in favour of Mazzini; and the praises lavished on the Roman triumvir are pitched in a key high enough to draw shrieks of horror from our trading respectabilities. If our theory is good as to this dramatic design of the 'Song of Italy,' Mr. Swinburne will have a perfect right to deny his responsibility for much of the sentiment uttered by the imaginary Italian poet.

The lyric opens finely. The poet sees in a vision of the night, a majestic figure—that of Freedom:—

Upon a windy night of stars that fell
At the wind's spoken spell,
Swept with sharp strokes of agonizing light
From the clear gulf of night,
Between the fixed and fallen glories one
Against my vision shone,
More fair and fearful and divine than they
That measure night and day,
And worthier worship; and within mine eyes
The formless folded skies
Took shape and were unfolded like as flowers.
And I beheld the hours
As maidens, and the days as labouring men,
And the soft nights again
As wearied women to their own souls wed,
And ages as the dead,
And over these living, and them that died,
From one to the other side
A lordlier light than comes of earth and air
Made the world's future fair.
A woman like to love in face, but not
A thing of transient lot—
And like to hope, but having hold on truth—
And like to joy or youth,
Save that upon the rock her feet were set—
And like what men forget,
Faith, innocence, high thought, laborious peace—
And yet like none of these,
Being not as these are, mortal, but with eyes
That sounded the deep skies
And clove like wings or arrows their clear way
Through night and dawn and day—
So fair a presence over star and sun
Stood, making these as one.

We might perhaps express some doubt as to how an artist would undertake to put that figure into visible shape; even though there could be no mistake as to the pomp and glory of the words in which it is described. But we should only expose ourselves to the retort that the man who sees the figure is an Italian rhapsodist, and that indefiniteness is one of the prime qualities of Italian symbolic art. A figure of *Italy* kneels at her feet, and Freedom, who tells us she is *Italy's* mother, then delivers her-

self to her child of a good many pages of sonorous blessings, at least—we infer that the lines bear blessings upon them, since they are full of *O's* and *Ah's*, of tears, and blood, and love. Freedom promises a fair future to her favourite daughter:—

For now the barren bosom shall bear fruit,
Songs leap from lips long mute,
And with my milk the mouths of nations fed
Again be glad and red
That were worn white with hunger and sorrow and
thirst;
And thou, most fair and first,
Thou whose warm hands and sweet live lips I feel
Upon me for a seal,
Thou whose least looks, whose smiles and little sighs,
Whose passionate pure eyes,
Whose dear fair limbs that neither bonds could bruise
Nor hate of men misuse,
Whose flower-like breath and bosom, O my child,
O mine and undeliled
Fill with such hearts as burn like bitter wine
These mother's eyes of mine,
Thrill with huge passions and primeval pains
The fullness of my veins.
O sweetest head, seen higher than any stands,
I touch thee with mine hands,
I lay my lips upon thee, O thou most sweet,
To lift thee on thy feet
And with the fire of mine to fill thine eyes,
I say unto thee, "Arise."

When Freedom ceases, the Poet once more takes up the strain. The address appears to be the same in tone, only the speaker is changed; and the poet finds himself in the full swing of a passionate rhapsody on the merits and beauties of the Land of Song and Art. It is a good old theme, and one upon which the poorest singer would have much to say:—

Italia! by the passion of the pain
That bent and rent thy chain:
Italia! by the breaking of the bands,
The shaking of the lands:
Beloved, O men's mother, O men's queen,
Arise, appear, be seen!
Arise, array thyself in manifold
Queen's raiment of wrought gold;
With girdles of green freedom, and with red
Roses, and white snow shed
Above the flush and frontage of the hills
That all thy deep dawn fills
And all thy clear night veils and warms with wings
Spread till the morning sings:
The rose of resurrection, and the bright
Breast lavish of the light,
The lady lily like the snowy sky
Ere the stars wholly die;
As red as blood, and whiter than a wave,
Flowers grown as from thy grave,
From the green fruitful grass in Maytime hot,
Thy grave, where thou art not,
Gather the grass and weave, in sacred sign
Of the ancient earth divine,
The holy heart of things, the seed of birth,
The mystical warm earth.
O thou her flower of flowers, with treble braid
Be thy sweet head arrayed,
In witness of her mighty motherhood
Who bore thee and found thee good,
Her fairest-born of children, on whose head
Her green and white and red
Are hope and light and life, inviolate
Of any latter fate.

The poet—possibly, as we have hinted, in the person of an Italian patriot—runs through the customary passions and devotions of an Italian. The Kaiser and the Pope fare badly at his hands: being pictured as gloating over the prostrate form of *Italy*, saying to themselves that she was dead:—

So, pale or red with change of fast and feast,
The sanguine-sandalled priest;
So the Austrian, when his fortune came to flood,
And the warm wave was blood;
With wings that widened and with beak that smote,
So shrieked through either throat
From the hot horror of its northern nest
That double-headed pest;
So, triple-crowned, with fear and fraud and shame,
He of whom treason came,
The herdsman of the Gadarean swine;
So all his ravens kine,
Made fat with poisonous pasture.

On Pisacane, the assassin, the poet pours out his raptures:—

O Pisacane, from Calabrian sands;
O all heroic hands
Close on the sword-hilt, hands of all her dead;
And many a holy head,
Bowed for her sake even to her reddening dust;
O chosen, O pure and just,

Who counted for a small thing life's estate,
And died, and made it great;
Ye whose names mix with all her memories; ye
Who rather chose to see
Death, than our more intolerable things;
Thou whose name withers kings,
Agassiz; thou too, O chiefest thou,
The slayer of splendid brow,
Laid where the lying lips of fear deride
The foiled tyrannicide,
Folded, fallen, slain, scorned, and happy; being in fame,
Felice, like thy name,
Not like thy fortune: father of the fight,
Having in hand our light,
Ah, happy! for that sudden-awing hand
Flung light on all thy land,
Yea, lit blind France with compulsory ray,
Driven down a righteous way;
Ah, happiest! for from thee the wars began,
From thee the fresh springs ran;
From thee the lady land that queens the earth
Gat as she gave new birth.

After this crowning of Pisacane, we need not shudder at the strain addressed to Mazzini. It opens thus:—

But thou, though all were not well done, O chief,
Must thou take shame or grief?
Because one man is not as thou or ten,
Must thou take shame for men?
Because the supreme sunrise is not yet,
Is the young dew not wet?
Wilt thou not yet abide a little while,
Soul without fear or guile,
Mazzini,—O our prophet, O our priest,
A little while at least?
A little hour of doubt and of control,
Sustain thy sacred soul;
Withhold thine heart, our father, but an hour,
Is it not here, the flower,
Is it not blown and fragrant from the root,
And shall not be the fruit?
Thy children, even thy people thou hast made,
Thine, with thy words arrayed,
Clothed with thy thoughts and girt with thy desires,
Yearn up toward thee as fires.
Art thou not father, O father, of all these!
From thine own Genoese
To where of nights the lower extreme lagune
Feels its Venetian moon,
Nor suckling's mouth nor mother's breast set free,
But hath that grace through thee,
The milk of life on death's unnatural brink
Thou gavest them to drink,
The natural milk of freedom; and again
They drank, and they were men.
The wine and honey of freedom and of faith
They drank, and cast off death.
Bend with them now; thou art holier: yet endure,
Till they as thou be pure.

We pass to Garibaldi for a moment:—

Thou too, O splendour of the sudden sword
That drove the crews abashed
From Naples and the siren-footed strand,
Flash from thy master's hand,
Shine from the middle summer of the seas
To the old Æolides,
Outshine their fiery fumes of burning night,
Sword, with thy midday light:
Flame as a beacon from the Tyrrhene foam
To the rent heart of Rome,
From the island of her lover and thy lord.
Her saviour and her sword
In the fierce year of failure and of fame,
Art thou not yet the same
That wert as lightning swifter than all wings
In the blind fate of kings?
When priests took counsel to devise despair,
And princes to forswear,
She clasped thee, O her sword and flag-bearer
And staff and shield to her,
O Garibaldi; need was hers and grief,
Of thee and of the chief,
And of another girl in arms to stand
As good of hope and hand,
As high of soul and happy, albeit indeed
The heart should burn and bleed,
So but the spirit shake not nor the breast
Swore, but abide its rest.

But Garibaldi is treated as no better than a messenger and servant of Mazzini, to whom the 'Song of Italy' returns again and again after every digression. Mazzini and Rome—Rome and Mazzini,—these are the twin sacred names to the patriotic singer. Seldom has such a chant been heard so full of glow, of strength and colour. The final chord is a passionate appeal to Rome:—

O priestless Rome that shalt be, take in trust
Their names, their deeds, their dust,
Who held life less than thou wert; be the least
To thee indeed a priest,
Priest and burnt-offering and blood-sacrifice
Given without prayer or price,
A holier immolation than men wist,
A costlier eucharist,
A sacrament more saving; bend thine head
Above these many dead

Once, and salute with thine eternal eyes
 Their lowest head that lies
 Speak from thy lips of immemorial speech
 If but one word for each.
 Kiss but one kiss on each thy dead sons' mouth
 Fallen dumb or north or south.
 And laying but once thine hand on brow and breast,
 Bless them, through whom thou art blest.
 And saying in ears of these thy dead, "Well done,"
 Shall they not hear, "O son?"
 And bowing thy face to theirs made pale for thee,
 Shall the shut eyes not see?
 Yea, through the hollow-hearted world of death,
 As light, as blood, as breath,
 Shall there not flash and glow the fiery sense,
 The pulse of prescience?
 Shall not these know as in times overpast
 These loftiest to the last?
 For times and wars shall change, kingdoms and creeds,
 And dreams of men, and deeds;
 Earth shall grow grey with all her golden things,
 Pale peoples and hoar kings;
 But though her thrones and towers of nations fall,
 Death has no part in all;
 In the air, nor in the imperishable sea,
 Nor heaven, nor truth, nor thee.
 Yea, let all sceptre-stricken nations lie,
 But live thou though they die;
 Let their flags fade as flowers that storms can mar,
 But thine be like a star;
 Let England's, if it float not for men free,
 Fall, and forget the sea;
 Let France's, if it shadow a hateful head,
 Droy as a leaf ere she past
 Thine let what storm soever smite the rest
 Smite as it seems him best;
 Thine let the wind that can, by sea or land,
 Wrest from thy banner-hand.
 Die they in whom dies freedom, die and cease,
 Though the world weep for these;
 Live thou and love and lift when these be dead
 The green and white and red.

O our Republic that shall bind in bands
 The kingdomless far lands
 And link the chainless ages; thou that wast
 With England ere she past
 Among the faded nations, and shalt be
 Again, when sea to sea
 Calls through the wind and light of morning time,
 And throneless clime to clime
 Makes antiphonal answer; thou that art
 Where one man's perfect heart
 Burns, one man's brow is brightened for thy sake,
 Thine, strong to make or break;
 O fair Republic hallowing with stretched hands
 The limitless free lands
 When all men's heads for love, not fear, bow down
 To thy sole royal crown,
 As thou to freedom, when men's life smells sweet,
 And at thy bright swift feet
 A bloodless and a bondless world is laid;
 Then, when thy men are made,
 Let these indeed as we in dreams behold
 One chosen of all thy fold.
 One of all fair things fairest, one exalt
 Above all fear or fault,
 One unforgetful of unhappier men
 And us who loved her then;
 With eyes that outlook suns and dream on graves;
 With voice like quiring waves;
 With heart the holier for their memories' sake
 Who slept that he might wake;
 With breast the sweeter for that sweet blood lost,
 And all the milkless cost;
 Lady of earth, whose large equality
 Bends but to her and thee;
 Equal with heaven, and infinite of years,
 And splendid from quenched tears;
 Strong with old strength of great things fallen and fled,
 Diviner for her dead;
 Chaste of all stains and perfect from all scars,
 Above all storms and stars,
 All winds that blow through time, all waves that foam,
 Our Capitoline Rome.

Though the form of this 'Song of Italy' is dramatic, and the singer an Italian, we have no doubt that, on the whole, Mr. Swinburne has, in the foregoing verses, mainly expressed his own ideas. The desire to do justice to Mazzini is becoming a note of high and poetic natures. Whatever our trading respectabilities may think on the subject, our young men of ideas feel that he, chiefly, has made Italy into a nation. Remembering that our own Milton was proscribed, that our own Sydney was exiled, they affect—and wisely affect—to care little for the accidents of contemporary politics. They find in him a great thinker and teacher, and perhaps there is not much harm done when their proud resentment against his wrongs carries the sympathetic admiration of his genius and his service into some excess. Youth justifies a noble generosity.

Traverse Tables to Five Places, for every 2' of Angle up to 100 of Distance. By Major-Gen. Robert R. Shortrede. (Blackwood & Sons.)

Reciprocals of Numbers from 1 to 100,000, with their Differences. By Lieut.-Col. W. H. Oakes. (Layton.)

Machine Table for determining Primes and Least Factors up to 100,000. By Lieut.-Col. W. H. Oakes. (Layton.)

Universal Proportion Table. By J. D. Everett, D.C.L. (Mackenzie.)

Decimal Key. By R. Clark Dunham. (McCorquodale & Co.)

It is not often that we collect a batch of calculators. Works which by themselves would interest only those to whom they are professionally useful excite, when put together, the curiosity of a large number who have knowledge enough to gather from the comparison some idea of how the world is moving. Of all the calculators above named, not one has been labouring in his vocation: all are importations. There are three officers of the Indian army to whom calculation is a want of the soul; Gen. Shortrede, Gen. Hannington, and Col. Oakes. The labours of the second do not appear in our list, because they are not general tables, but elaborate calculations connected with Indian mortality and life funds. But his name must be joined with those of the other two, when the service he belongs to is considered. Dr. Everett is Assistant Professor of Mathematics at Glasgow. Mr. Dunham has raised himself in the world by his love for computation, with which his previous occupation had nothing to do.

How persons come to be calculators is a puzzle, and to none more than to some of the calculators themselves. There are those who have a wonderful power innate, and who accordingly set out as *calculating boys*: we do not speak of them. We speak of a class which has no power other than the dexterity which practice gives, in whom the craving did not exist at the beginning, and who come gradually into a never-ceasing habit of putting figures together. Their work—whatever talent they may show in cutting it out—demands no invention, and seems to offer little variety. They go on like smokers, puff after puff, cigar after cigar: in both cases a want is satisfied. But the calculator has this advantage: his work satisfies the craving of some others as well as his own; there is something to show for it, and something which others want to see. By his own love of computation he is of use to those who hate it, but cannot do without it.

Gen. Shortrede began his career of calculation in duty on the Indian Survey; and, with some intervals of active service, has been at the business for a great many years. In 1844 (corrected edition, 1849) he published the largest trigonometrical tables which were ever printed by an individual at his own risk; seven decimal places, and to every second. This table, with a corresponding quantity of common logarithms, &c., and various additions and modifications not to be described in an article like the present, was entirely verified and arranged by himself. His recent work is that register of right-angled triangles which is called a traverse-table, a thing of great use in navigation and surveying: for every side from 1 to 100, and for every two minutes of angle, the other two sides are written down to three places of decimals. For this undertaking a new type has been cut: the numerals slope, are of one thickness, and have no heads nor tails. They are in fact a good imitation of a very bold and regular handwriting; and great legibility is secured.

Gen. Shortrede is of opinion that his numerals show that figures without heads and tails are as legible as with; but he forgets, or does not sufficiently remember, that he has called in other characteristics. With his even thickness, his slope, and his general resemblance to handwriting, he can afford to dispense with heads and tails.

Towards the beginning of the last century there was a little tendency to publish tables in rough copper-plate; and the numerals of some were made to imitate handwriting. These were clear; and it struck us that there is a good reason for the proceeding. A calculator sees at least twenty written figures for one which is printed; and he makes more mistakes in copying printed numerals than in copying handwriting. With the growth of luxury it may be that it will become usual to print tables in figures which imitate handwriting: nay, it may even be that different styles of handwriting will be used, so that a person may choose the book which is most like his own manufacture. In the mean time, Gen. Shortrede's table is a very good specimen on which to try the question. Many persons, who write their figures irregularly, sometimes one way and sometimes another, would do well to acquire a permanent style: and Gen. Shortrede's figures would do very well for a model. We dismiss this intrepid calculator by stating that he is understood to have carried the *quarter-squares*—a peculiar device for a multiplication-table—as high as 200,000, double the extent which has been printed.

Col. Oakes's table of reciprocals, the largest of the kind, is so completely arranged like a seven-figure table of logarithms, that it can be used at once by ordinary users of logarithms, as soon as they remember that the differences are always subtractive. Thus it comes out of the table at once, by help of proportional parts in the usual way, that the reciprocal of 44·23765 is ·02260517. The table of reciprocals has had its use impeded by the limited extent to which it has hitherto been published: Col. Oakes has given it a fair chance; and many calculators, especially actuaries, will do well to examine the question of using this new addition to their means.

The table of primes and least factors has not yet, we believe, been fully explained in print, as to principle; but it is easily used. It would be impossible, in any space, to describe it, unless we reprinted it. We take a hint from a description we once heard of Mr. Babbage's machine. The describer said—Never mind how it is set; that is nothing: but Mr. Babbage turns a handle, and you hear click, click, click, and there it is, done! Copying this precedent, we say that there are sheets of figures on which are placed blank sheets with little holes in them: and, when you have made proper arrangements, if certain figures peep through one of the holes, you have your result. The whole seems perfectly novel, and the detection of the rationale from experiment with the tables is the sort of job which a certain—not very large—class of persons would relish exceedingly. We suspect some novel property of numbers to lie at the bottom of it.

Mr. Everett's proportion table is a sliding rule 13½ feet in length, but not in a length. It is of card, and is divided into twenty lengths. The fixed rule—so to call it—and the slide, are of course fac-similes of each other, and the slide has broad slits through which the lengths of the fixed rule can be run. It is very easily used by any one who has a notion of the ordinary slide-rule. Some attempts have been made to subdivide the scale of the slide-rule; but none on so extensive a plan as this. At the beginning

of the scale we read to four figures with ease: at the end to three. A large slide-rule is an instrument on which it is difficult to decide whether we ought to prefer it to a three-figure or four-figure table of logarithms. On this point every one must decide for himself: but those who go deeply into the question should not fail to examine Mr. Everett's machine.

Mr. Dunham's work, which has attracted attention among the railway companies, and in other quarters, has not yet come to an end, though complete so far as it goes. It is a multiplication-table; nothing more, and nothing less: going up to a hundred times. A mere multiplication-table, in the right hands, is a table from which every sort of per-centage is immediately found: and the number of every-day questions which is solved by mere inspection is very large. We shall perhaps have to return to this subject: in the mean time, we can assure those whom it concerns to encourage tabulation for the purposes of business, that of all the things which are wanted without the want being known, of all the wants which it would pay to create and satisfy, there is none like a huge multiplication-table. That an undertaking like Mr. Dunham's should awaken interest within the sacred precincts of business is an encouraging sign.

There was a great development of publication of tables in the sixteenth century: but the current set towards trigonometry. Among the earliest promoters is *ingens ille Copernicus* himself, whose tables of sines, in 1542, were abridged in his great work of 1543. It is rather a matter of wonder, before examination, how Copernicus came to publish a work in 1542 which is all but repeated as part of the work of 1543: the following reason may be suspected. The first page of the tables of 1542 is printed with types cast on bodies proportioned to the size of the figures, so that 11111, for instance, would not be nearly of so much length as 88888. But this in the first page only: in all that follows the figures are all on one body, so that they *range*, as the printers say. Perhaps as soon as the ugly appearance of the first page was manifest, it was determined to cast a new type; the delay might be much longer than was expected, so as to bring the appearance of the smaller work nearly down to the date of the larger. It was like the simplicity of the time to leave the first page in the old type: in our day the first page would have been re-set in the new type. The assistant of Copernicus was Rheticus, afterwards so celebrated as a tabulator on his own account: he, it seems, was an instigator, or, as Swift afterwards called it, a flapper; this was an official very much wanted by Copernicus, as afterwards by Newton. In process of time, Rheticus himself was noised abroad as in possession of much table matter, and Valentine Otho, who was to be his editor, paid him a visit of inquiry. As soon as he had stated his purpose, Rheticus exclaimed, You are just as old as I was when I went on the same errand to Copernicus!

The seventeenth century commenced: the vast bodies of trigonometrical tables due to Rheticus, Vieta, &c. had been published; and Napier, working in silence—for a hint that something was on the anvil, sent to Tycho Brahe, was not a disclosure—was completing his table of logarithms. The want of some assistance in calculation was sensibly felt, and the first effort made to supply it was the construction of an immense multiplication-table, in a thousand pages, involving every product of three figures by three figures. This table was published at Munich in 1610, and purports to have been discovered in the collection of a certain Dr. J. G. Herwart. The volume has a frightful appearance: tables of the same extent

in our own day are not a quarter of the size or of the weight. How far tabular multiplication might have come into use no one can say: in 1614 the publication of the logarithms turned attention another way. This great invention threw other tables into the shade for a couple of centuries; and it was supposed that though special tables for one purpose only, such as tables of compound interest, might still be useful, no tables intended for arithmetical operations in general could compete with the tables of logarithms. Here and there was tried the experiment of attempting to resuscitate or to originate, but the results never came into use. In the present generation some sense of the value of such things as extensive multiplication-tables, &c. seems to have revived. What is wanted, over and above the new tables themselves, is the power, possessed by few persons of settled habits, of bringing active attention to bear for a very short time upon a new thing. There is but ten minutes between many a man of business and the use of a most helpful table; but it is ten minutes of a learner's life, such as he lived before he settled down into routine, with "all nonsense" for a name to everything out of his usual habits. The proverb, There is no fool like an old fool, means—There is no fool like a *fixed* fool.

This is enough at one time upon such a dry subject as calculation; some of those named in the present article are likely to give us other opportunities. Even the scientific journals are shy of the whole matter; the men of science are for the most part very poor calculators. Part of the secret is, that every kind of business has its own secrets of calculation; and that the habit of handling one particular kind of question, with data of about the same magnitude, gives the power and the confidence which a person unaccustomed to the special case cannot possess. In the last century, as we were told by one of the party, there was a scientific dinner at a tavern. In due time the bill was presented to the chairman, Baron Maseres, one of the foremost of *calculating* mathematicians, to whom nothing under ten decimal places gave breathing-room. There were, say, 17 persons at table, and the bill was 21l. 13s. 7d. How much apiece? The chairman gave a puzzled look, and handed it to the next, who passed it forward, and so on, until it had made the whole circuit. In this dilemma it was proposed to apply to the waiter, who muttered, "one is seventeen, and five is twenty-one five, and sixpence is twenty-one thirteen six;" adding, aloud—"Gentlemen, it is 1l. 5s. 7d. apiece, and what you please for the waiter." Had the bill been five times as much, the waiter would have been as much out of his depth as the mathematicians.

History of the Christian Church. By J. Craigie Robertson. Vol. III. (A.D. 1122—1303.) (Murray.)

In this third volume of a work, the reputation of which and of its author is well established, the subject is carried on from the death of the Emperor Henry the Fifth to the death of Boniface the Third, with supplementary chapters on the Propagation of the Gospel, Sectaries, the Hierarchy, Monasticism, Rites and Usages, and the State of Learning. The difficult task which Mr. Robertson has undertaken is here pursued with skill and effect. The author has his subject so well in hand that, although difficulties in the way of accomplishment necessarily exist, they do not appear to the reader. The latter, however, will at once comprehend them if he notes the wide extent over which the author's mind ranges, the variety of questions he has to discuss, the disagreements he

has to reconcile, and the amount of evidence he has had to examine before he could come to a conclusion or render a judgment. When these things are considered, the grace, clearness and charm of the work will appear great; and these three qualifications are not to be secured without an amount of industry on the part of the author who undertakes so heavy a responsibility as that involved in the history of the Christian Church, which would appal most men who were not thoroughly in earnest with their subject.

In the twelfth century the Christian world had as many divisions as it has at the present day. There were the Bogomiles, friends of God and invokers of Mercy, who thought the Devil was literally in every body, and that prayer was much more likely to expel him than marriage; though of the former they are said to have been sparing, while the latter they disavowed altogether. The Tanchelmities were Flemish fanatics—ruffians numbered by thousands, with something of the Anabaptist in profession, and very much of the licentious rascal in practice. In Brittany, there were the followers of the illiterate but magnificent Eudo, who professed himself to be the Saviour, named his chief officials after the cardinal virtues, and made converts, not by argument, but by food furnished by the spirits of the air—a celestial *hachis*, which bound all eaters to the sect for ever! On the other hand, there were the Petrobrusians, whose founder, Peter of Bruis, having been ejected from his cure, set up a free church, attacked the old one in its doctrine and government, founded his own on the Gospels, and had such little regard for all the rest of the Scriptures as to excite the utmost disgust in those who believed in the inspiration of every letter. Peter was the extreme and rabid dissembler of his time; but he had good intentions, as his successor Henri had, with a very mad way of carrying them out. The latter seriously proceeded to arrest the Social Evil and to establish a complete moral reform, by encouraging marriages with the women who had sinned and with their less offending sisters who were only in a servile condition. This attempt to deal with a matter which every man likes to arrange for himself was unsuccessful.

Then there was spread all over Christendom a sect, with a score of names to designate its branches, a Manichean character of profession, and such an assertion of purity in practice that the commonest name by which they were known was that of *Cathari*; while others, such as *Ketzer* and *Bougres*—names assumed by German and Bulgarian followers—have been converted into terms of the utmost reproach as applied to heresy and immorality. Although these sectaries excited the utmost indignation,—and this became the more intense the more they grew in number and power,—there was no general disposition to meet their heterodoxy with death. Some, no doubt, suffered; but, in general, leniency was practised. England was conspicuous for its tolerant spirit; and there were not wanting orthodox churchmen abroad who protested against heresy being punished capitally, and the use of ordeals in the trials of heretics. Yet these *Cathari* must have irritated the sense of orthodoxy and provoked an inclination to mercilessness more than any other which refused to be content with what was called God's way of salvation. We may state much of what they believed by pointing to their disbelief of nearly everything that Christians have been required, and for the most part ready, to pin their faith to. They had their own way of becoming Perfectionists, and immeasurable scorn for those who would not take their way. This class abstained from

marriage, repudiated animal food, made money in various ways, practised hospitality, did not keep strictly to the truth where the honour of the community was concerned, and occasionally (so the profane said) led lives which were not at all in agreement with their names or their claims connected with purity and perfection. It may be, however, that the Cathari have been maligned in this respect, for quite as much evil has been spoken of the Waldenses; but the Waldenses were undoubtedly men of a more reasonable belief than the Cathari, and they were certainly purer, though they did not proclaim it on the housetops.

The Waldenses, at the outset, differed so little from the doctrine held by the Church that a moderate amount of conciliation, concession, and common fair treatment, would have saved them to the old communion. Persecution made them live, cruelty gave life to them and to their tenets; out of death sprang new blood, and the slaying of one brother brought ten new converts to a community which has existed to this day. It has survived fire, sword, and scaffold. The Cathari and similar sects were ultimately swept away by those means, to appear in other forms, under other names, and in other lands; but the Waldenses have kept their grasp on the hem of the sacred mantle, and, amid their rocks and in their valleys, they sing the songs of praise, and are moved by the same rules of faith as were handed down, centuries ago, by their fathers.

They had none of the cowardly evasions sanctioned by the Cathari when a general suppression of heresy, by killing the heretics, was ultimately afoot, under the conduct of the fiercest of inquisitors. It is said, at least, of the equivocating Cathari, that to certain of their followers, of both sexes, they gave the names of the Pope, Bishops, Scripture personages, sacraments, and ceremonies, in all of which they disbelieved; but, being questioned whether they believed in such persons and matters, they could answer in the affirmative with a mental reference to the persons in their own society on whom they had conferred these names!

Some communities fell under a charge of heresy, and reaped the consequences without ever having dreamed of either. Such were the Stedingers,—harmless Germans who got into disputes with their lord the Archbishop of Bremen, and told him a "bit of their mind" with respect to his bearing and that of his clergy towards them. In return, charges of heresy and unutterable crimes were made against the plain-spoken people, till Rome believed in them, sanctioned a crusade against the alleged offenders, and was rejoicing in the slaying of six thousand men, women, and children, when, on looking into the question of their heresy, none was found to exist. The survivors were accordingly absolved, on condition of giving no future offence; and all parties may be said to have been drolly declared—not guilty, with aggravating circumstances.

Conclusions were not so easily tried with the Apostolicals,—a sect that began well, modestly, earnestly, but ran riot at last, and was extinguished in blood. They fell under the leadership of a mad prophet, Dolcino, and came to that state of perfection which manifested itself in a life void of industry and prayer. They did homage to Dolcino by kissing his feet, as the holiest of men, though they were scandalized by his eating meat during Lent. "The sectaries regarded marriage as purely spiritual. The men led about sisters, and with these they renewed the fanatical trials which have been mentioned in connexion

with other parties." Brother Dolcino's favourite sister in the spirit was a beautiful girl, named Margaret; and Sister Margaret was extolled by the Brother as being "perfect." Some scandal came of it, but Dolcino laid it all on the Holy Ghost. It was, however, among the Brothers and Sisters of the Free Spirit that the passionless majesty of Nature was most emphatically asserted. How far they went in making this assertion may be conjectured from Mr. Robertson's remark, that "modesty and shame were regarded as proofs that the soul had not yet overcome its evil desires," and, consequently, life was altogether in common. From the sunrise of one day to the sunrise of the next, and so onwards, there was no division or separation. They were not even brethren and sisters, but all brothers or all sisters. Mr. Robertson states that even the enemies of the sect allow that breaches of morality were "rare" among these pretentious fanatics, but that they were much persecuted, and probably formed a large proportion of those who were burnt under the name of Beghards.

Some of the most brilliant passages in this volume are in what may be called the episodes. The story of Abelard and Heloise, considering its brevity, is narrated, nevertheless, with a comprehensiveness that belongs only to those rare writers who understand and practise condensation.

NEW NOVELS.

Joyce Dormer's Story. By Julia Goddard. 2 vols. (Bradbury, Evans & Co.)

In this novel there are two plots, or rather the secret of the story seems to be twice unravelled,—the second revelation being required in order to correct a dark spot which was left unobliterated by the first. To carry out such an arrangement in a satisfactory manner must necessarily be a task of some delicacy; and it has been performed by Miss Goddard with due care and industry. As with the plot, so with the characters. There is no forcing, no slovenly forgetfulness of preliminary definitions, no trespassing of one personage on the intellectual domain allotted to another. The story is in a small compass, and the figures are few; but they are well drawn and well grouped, and the actors never forget their parts. Upon the whole, then, this is a book to be read. The pathos is always genuine, but not oppressive; while flashes of humour illumine the horizon here and there, and prevent the sky from being too dismal, although there are plenty of clouds hovering about. In short, the author's object is to bring light out of darkness, not darkness out of light. The characters of Doris and Joyce are strongly contrasted: the one full of impulse and headlong courage,—the other possessed of deep feeling, but with a dash of timidity in her composition. Probably most readers will guess from the beginning who is to be the real heroine; but after Mr. Perfection (there is always a Mr. P. in ladies' novels) gets engaged to the wrong one, it would puzzle an experienced novel-reader to guess how matters are to be brought to their proper position again. Yet this is very well managed; the author availing herself of the legitimate machinery at hand, the outspoken recklessness of the lively Doris, instead of beating about for some recondite and improbable means of clearing up the difficulty. Aunt Lotty is a Mrs. Nickleby in her way; but with this difference, that she sometimes hits the right nail on the head unexpectedly, having a knack of jumping to a practical conclusion, though unconscious of the steps of argument that lead to it. Thus she says, when all is coming right and the final marriage is imminent,

"The course of true love never did run smooth; and I think yours is sure to be a happy marriage, Joyce, because there has been a mistake about it." This "paradoxical remark" is received without objection, for Joyce believes in the truth of the prediction, though she cannot quite follow Aunt Lotty's reasoning. Another humorous character is Aunt Letheby, *née* Dormer, who believes in Dormers as Mrs. Chick believed in Dombey's, and thinks that "the next best thing to being a Dormer by birth is to be a Dormer by name." This good lady has exalted views on the subject of weddings, considering them to be incomplete without a handsome breakfast, appropriate speeches, a proper number of carriages, and at least six bridesmaids with tulle veils. We confess that we cannot look upon her prejudices with severity, for we too have a weakness for pretty bridesmaids with tulle veils.

Off the Line. By Lady Charles Thynne. 2 vols. (Hurst & Blackett.)

'Off the Line' is a story with a mild but genuine interest, and the intention is very good; but the construction of the tale is feeble and the incidents are left in "an indistinguishable throng" to be jumbled into shape by the reader. There is no power of design, or evidence of skill to work out the simple plot, which contains good elements, if the author had known how to use them. The interest of the work lies in the gentle warning given to headstrong, wilful, discontented girls; showing them how easily they may cloud their whole lives by restless craving for excitement, and the determination to take their own way whenever they do not chance to see the reason of prohibitions and restraints. The moral of the tale is, that those who will not suffer a little in the way of their duties will have to suffer a great deal in trying to escape from them. The conception of Sybil's character is good,—a wild, ardent, genuine nature, with a headstrong will and some elements of genius, placed as unfortunately as is well possible for the right discipline of such a disposition, without any one to understand her, and with no one to govern her but a harsh, pragmatical elder brother, who is absorbed in his studies, and an invalid mother, who has not the tact to appeal to her daughter's good feelings, nor the energy to inculcate the obligations of obedience, but who, with sighing helplessness, leaves her daughter to her own ways. Sybil takes wild rambling walks in the neighbourhood of a secluded fishing-village, where the family have gone to retrench after the father's death. Lady Charles Thynne shows a genial sympathy with her heroine, and makes the reader sympathize also. The growth of the very natural romance about the handsome fisherman, so much in appearance above his position, and for his mother, "who seems to be a lady," is very truly and delicately touched in. The exasperation of Sybil at the injudicious and harsh treatment she meets with, is also true to the phase of the female human nature in question. Sybil's scheme of running away to her uncle is thoroughly girlish and foolish, and just what she would be likely to do. But when it is necessary to show the characters of the stupid, violent young fisherman, with a dash of the blackguard about him, and of his designing mother, to narrate their scheme to get the young lady into their hands, and force her into a marriage to save her reputation, the story becomes huddled, hasty and confused. The appearance of Hugh Dormer, and the deliverance of Sybil from the toils that had been spread for her, is scarcely better worked out; though the idea of Sybil's own character is well

kept up. The gradual awakening of Sybil to the consequences of her own headstrong imprudence, and her wilful method of showing her regret, is left in a very unfinished state; but the conception is true. Sybil is as perverse in her repentance as she was in her error. The illness of Hugh Dormer and the "objections" of his mother become very tiresome. The story is inartistic and incomplete; but the tone of the book is good, and there is a refined and feminine gentleness in the words of counsel to young women, which make them pleasant as well as profitable.

The Sea-Gull (La Gaviota). From the Spanish of Fernan Caballero. By the Hon. Augusta Bethell. 2 vols. (Bentley.)

SPAIN, the land of stagnation, the land of revolutions, repudiations, and one single book,—can anything of literary merit be born of such a parent? Is there a public to read novels? Is there a public to buy them? Have our "special correspondents," our tourists, male and female, written sheets and octavos upon this benighted land? and do we not know more of Equatorial Africa than of Spain and the Spaniards of to-day? Your bookmaker seizes the first "loafer" he finds at a Posada door, and utilizes him as a set model for his historical Spaniard; the fact being that he only represents the sect of "loafers," gives you bad money, and smells a trifle of anisado and garlic. Señor Ochoa's elaborate panegyric upon Fernan Caballero, in which he styles her the Walter Scott of Spain, is pardonable in a compatriot who found Spanish literature flooded with translations of trashy and immoral French novels. 'La Gaviota' gave promise of a return to truth and decency of Nature. Fernan Caballero does not sketch from the lay figure; her models are real, breathing Andalusians; her sailors are real salts; her women real women. La Gaviota (Sea-Gull), the heroine, is noisy, blundering, indiscreet, harum-scarum, rough-fashioned; in fact, the breathing illustration of the refrain, "La gaviota mientras mas vieja mas loca."

The sea-gull, as all the world knows,
A greater fool is the older she grows.

New in its English dress, this work has been published many years, and on its appearance was hailed as a step in the direction of a more genuine and healthy tone in Spanish literature, tinged here and there with extreme views on religion, it is, undoubtedly, a clever book. The fair translator has omitted a most interesting Preface, printed first, we think, in the edition of 1853; and as it is of importance in connexion with the tale, we print a short extract or two:—"This little work can hardly aspire to the honours of the novel proper. The simplicity of the plot and the truth of detail have cost but little force of imagination to write it. I have simply collected and described." Would that our novelists, knights and fair dames of the facile pen, would collect and describe, kick over their lay figures, and in their place give us breathing men and women from life! She continues,—"And in truth we do not intend a novel, but simply to give an exact and realistic idea of the Spain of to-day; to write an essay upon the inner life of the Spanish people, their language, creed, stories and traditions. The novel serves as a frame for that which is nothing more than a sketch. Is it not to be regretted that our portrait is almost always the work of a foreigner? He may possess the talent, but must lack that essential condition necessary to a faithful likeness, a thorough knowledge of the original."

A peasantry who will seize upon a saint, and drag him headlong into a refrain for the sake

of the rhyme, who beg the mendicant soliciting alms to be seated, and ask a blessing upon the frugal meal ere he shares it; the drunken, unlettered hind, who, knife in hand, swears that not even Blessed Mary should pass that way, at the tinkle of the little bell, which announces the advent of the Host on its way to shrive a dying sinner, falls, drunk as he is, on his knees, and mumbles every prayer his besotted brain can twist into shape; the well-to-do farmer who thinks his own *comarca* the world, and when he travels beyond it slings blunderbuss at saddle-bow, because they of the neighbouring province are "*mala gente*":—these characters, conflicting, puzzling, are out of the reach of bookmakers who follow the beaten track from Bayonne to Cadiz: none of these are Posada loafers. Probably, no better comment upon the books of travel upon Southern Spain published of late years can be found than this careful translation of Fernan Caballero's 'Gaviota.' Translators are proverbially traitors; but the lady who has given her Spanish sister's words in an English dress has embellished but little, contenting herself in most cases with a literal rendering. Of course the spice of the Andaluz is now and then lost; but you cannot convey an Irish joke, brogue and all, through the medium of English.

The hero, Stein, weary and sick to death, loses his way, and faints at the gate of a dilapidated convent, from which the friars have been expelled, in what our fair author calls the days of the glorious constitution, which overturned everything, and has left Spain topsy-turvy until now. Tia Maria and Brother Gabriel tend Stein through his long and dangerous malady. It came to pass that Stein recovered his life and health on the same day that the good old woman had killed her last fowl, and the lay brother had gathered the last lemon. There are sundry speculations as to the profession of the invalid. Is he a soldier? No, he can't be, because he only carries a flute. A smuggler? No; for, the old lady shrewdly remarks, to smuggle you must have stuffs, or jewels, or money, and he has neither. The lay brother suggests an inspection of his books (German), and pronounces them to be Hebrew. "Hebrew, Blessed Virgin," cries Tia Maria, "suppose he should be a Jew!" Stein awakes and exclaims, "Gott, wo bin ich?" (God, where am I?). The old woman sprang with one bound into the middle of the room. Fray Gabriel drops the book, his eyes open wide as his horn spectacles. "What language did he speak in?" asked Maria. "It must have been Hebrew."—"God help us! But stay, if he had been a Jew, should we not have seen his tail when we undressed him?"—"Tia Maria," ventured the lay brother, "the Prior said that the story about Jews having tails was a foolish superstition, and they had nothing of the kind."—"Brother Gabriel," replied the old woman gravely, "since this blessed constitution everything is changed; this community that now governs instead of the king, wishes that nothing should remain as it used to be. That is why they have willed that Jews should not have tails, though from the beginning of time they have had them, just like the Devil. If the Prior said the contrary, it is because they forced him to say so, just as they forced him at mass to say 'constitutional king.'" Don Modesto Guerrero, the commandant of the so-called fort, a ruin, is sketched in a masterly manner. "Having neither relations nor friends at Court, and being neither ambitious nor intriguing, Modesto's career advanced at the pace of a tortoise until the siege of Gaeta, in 1805. Modesto there distinguished himself so much by his courage and coolness, that he gained a cross, and the

commendations of his commanding officers; his name shone in the Gazette like a meteor, to be lost afterwards in eternal oblivion. Being wounded and unfitted for service, as a reward he was appointed commandant of the ruined fort, St. Cristobal." Every year he sent a memorial to the Government, begging for necessary repairs, guns, and troops for the defence of the Fort. No reply was ever vouchsafed him. The Government persisted in ignoring the existence of these two ruins, the Fort and its commandant, and the same indifference was shown to his continued petitions that he might receive his pay; indeed, so poor was he, that he would have forgotten the very appearance of silver, had not the hilt of his dress-sword been made of that metal. Those who know Spain will thoroughly appreciate the fair author's earnestness and truth, and those who do not will find amusement in this simple story, and the unaffected and truthful manner in which she tells it.

Handbook of Archaeology, Egyptian, Greek, Etruscan, Roman. By Hodder M. Westropp. (Bell & Daldy.)

THIS compilation will be of service to scholars on their travels, and may be read with advantage by those at home who have already made themselves masters of the various subjects which the volume embraces. It is better adapted to serve as a reminder to the experienced than as a text-book for the untaught. The style is easy and flowing—partaking, as far as circumstances allow, of a continuous narrative; but the absence of specific reference to authorities tends very much to impair the practical utility of the book. The introduction of special departments on Egyptian and Etruscan mythology, the history of gem-engraving, and a general view of the paleogeography of the four races enumerated on the title-page, constitute the principal features of the volume. The illustrations are principally wood engravings, and seem to be derived from the ancient pages of the *Penny Magazine*, the volumes of *Entertaining Knowledge*, Mr. Vaux's *Handbook*, King's book on Gems, Flaxman's Lectures, and some from Mr. Sharpe's excellent work on Egypt. Some of these are admirable, others could well be spared. The woodcuts do little towards giving a correct idea of the types of the Grecian divinities of the best period of Art. The wretched Cupid at page 189 was rendered still less necessary by the fact of a similar statue, also from the Townley Gallery, having been given in an earlier portion of the book. The 'Venus of the Capitol' is a misnomer: it is not the statue of the Capitol, but the well-known figure presented to the British Museum by William the Fourth. Diana and Minerva are not fairly exhibited in respect to type; whilst the substitution of the Italianized form of the Emperor's name, Adrian for Hadrian, Aspasius instead of Aspasius, and Tryglyphs for Triglyphs, show, to say the least of it, a want of careful attention and regard to uniformity.

"Pre-Raphaelitism," in itself a foolish term for what is meant to be implied, is here brought in, somewhat unnecessarily, to convey the author's opinion that those productions of modern Art are "evident signs of the downward tendency and total decay of Art." He repeats the old assertion that Phidias had nothing to do with the execution of the Parthenon sculptures. The writer also makes a dead set against the theory of the application of colour to statues during the best period of ancient Greek Art.

The pages devoted to the nomenclature

and actual nature of the colours employed by the ancients have a very considerable interest; and the general observations on Etruscan tombs and early painted vases convey a large amount of information. Whilst describing the localities of manufacture of the most beautiful of the ancient painted vases, it is curious to find that modern fabrications, for the purpose of deception, have been systematically carried on, and many of them so cleverly that even experienced connoisseurs have been deceived. A certain Pietro Fondi, who had established his manufactories at Venice and Corfu, became distinguished for his success in forgeries of this kind. "Sometimes," Mr. Westropp says, "the vase is ancient, but the painting is modern; frequently details and inscriptions are added to the ancient painting. The test which the colours of the false vases are made to undergo is also decisive. If colours mixed with water or alcohol have been employed, it is sufficient to pass a little water or spirits of wine over them to make them disappear; the ancient colours, having been baked with the vases, resist this test. . . . When the vases are taken out of the excavations, they are covered with a coating of whitish earth, something like tartar, and of a calcareous nature; it disappears on the application of aquafortis. This operation ought to be done with great caution; for though the aquafortis does not injure the black varnish, it might destroy some of the other colours." The same trickeries of working upon old material and making use of the full body of glaze ready laid upon the finest old porcelains, are well known to be in use by dealers of the present day.

The portion of the book treating upon engraved stones, with numerous quotations and woodcuts from Mr. King's valuable work, is full of curious and interesting matter. The list of stones is headed by Adamas,—the diamond,—which the ancients did not know how to cut. They set their diamonds in the rough state, but preferred those which Nature had shaped ready for them in an octohedral form. The art of cutting and polishing this stone was only discovered in 1496, by Louis de Berquem. The celebrated Murrhine vases are treated on at some length. Mr. Tennant and Mr. Davis, of the British Museum, have pronounced the specimens shown to them to be *fluor spar*. A piece of "murra" was found under the ruins of a house at Rome, purchased by the Jesuits, cut up into thin slices, and now forms the front of the altar in the Chiesa del Gesu at Rome.

Passing from precious stones to inscribed tablets, and, finally, to ancient inscriptions, ranging from the Egyptian to the early Christian period, we find a useful plate, giving at one view the different forms of characters employed at various epochs. Separate letters, however, do very little towards distinguishing the differences that really exist among inscriptions of a given period. The only representation of the entire surface of an archaic inscription is the celebrated *Stele* from Sigea. The letters are inscribed in the early boustrophedon fashion,—that is, the lines running alternately from right to left, and turning at the end of each line (as the name implies), like the ox at the plough. The portion of the Sigeian inscription here engraved is from the lower part of the *Stele*. Only the outer letters are now visible,—the central portion has been worn away vertically, by having been used as a talismanic rubbing-stone, supposed to be endowed with healing properties, by persons afflicted with ague or rheumatism. It is now in the British Museum. When Lord Elgin found it, this extremely ancient specimen of Greek writing—first made known through

Chandler's inscriptions, when the letters were almost perfect—served as a seat or slab at the door of a Greek chapel. Among the many curious observations made with respect to Art at different periods, and the influence that one style may exercise over another, the following is deserving of notice. The profile head of Our Saviour, said to be engraved upon an antique emerald, and to have come from the Treasury at Constantinople, corresponds remarkably with the head of Christ in Raphael's cartoon of 'The Miraculous Draught.' One certainly would seem to have been copied from the other.

The volume closes with a variety of useful tables of chronology, names of artists, rulers, technical terms—*zigzag* among them,—dimensions of buildings, obelisks, and measures of length.

The History of India from the Earliest Period to the Close of Lord Dalhousie's Administration. By John Clark Marshman. Vols. I. and II. (Longmans & Co.)

In these two volumes Mr. Marshman brings down his history to the close of Lord Amherst's government. His narrative throughout is necessarily very succinct, though it expands considerably after the appearance of the English on the stage. Two hundred pages are all he gives to the worthies who flourished before the Company. Akbar's reign, therefore, of fifty years, about which folios might be written, is compressed into twenty-three small pages. We are not sure how far native students will relish this extreme brevity in dealing with their national heroes, and this history, we are told in the Preface, is written primarily for the Calcutta University. A young Mohammedan, dosed with the doings of the Company, and hungering after more substantial accounts of the great men of his own creed, might perhaps exclaim, "Oh, monstrous! but one halfpenny-worth of bread to this intolerable deal of sack." It is better, however, to be brief than to misrepresent, and feeling assured that much has yet to be done in the way of translation of Indian, Spanish and Portuguese authorities, and exhumation of buried sources of information, we are quite willing that, for the present, the times antecedent to 1746 in Indian history should be dealt with very concisely. With this preliminary remark, then, we may say that Mr. Marshman has accomplished the two objects he had in view—he has compiled a history "at the request of the University of Calcutta," which will be acceptable to that learned body, and one "that may also be found useful by those who are in search of a brief and compendious narrative of the progress of the British Empire in India."

Having admitted that Mr. Marshman has written a valuable book, we feel it incumbent on us to point out some defects which it will be easy for him to remedy in a future edition. In the first place, the spelling adopted by our author is in certain words quite at variance with the orthodox system. On encountering the word "seige" once or twice, we supposed it was a misprint, but when we found the same form repeated again and again, and met with "acheiving," "beseiging" and "neice," it became clear that the author has his own ideas about spelling, and that he must be dealt with accordingly, "until he be openly reconciled by penance," and the alteration of the obnoxious forms. At p. 5 of vol. I., we find "nine hundred years before our *area*." Macartney's name is sometimes written Macartney, sometimes Macarney; Rollo Gillespie's name is now Gellespie and anon Gellispie; Staunton is written Stanton; and Carnac is changed into Camac. In

the spelling of native names Mr. Marshman generally adheres to the old bad system. We will neither blame nor praise him for this; but having chosen a form he ought to keep to it throughout. This he does not do invariably. Thus, Cuddapah is the common way of writing the name of the town Kadapa, but Mr. Marshman in one place makes it Cuddapah, in another Kurpa, and by so doing must infallibly mislead his readers. The word Kadapa signifies "doorway," and the town is so called as being "the gate or doorway of Tripetti," a meaning which, of course, no one could trace under such forms as Cuddapah and Kurpa. Blunders of a graver kind are the styling the Mohammedan ruler of Bhopal "Raja," and the present Bégam the "Muha-ranee," titles applicable only to Hindus. On reading, too, of Tipi's being "interred with all the imposing rites of Mahomedan sepulture," we are compelled to ask whether the author has attended at all to the rites of Islam in that respect?

Other kinds of blundering are not uncommon. At page xiv of the Table of Contents, Nazir Jang is said to have been killed by the French; whereas, as appears from page 244 of vol. I., he was killed by the Nuwab of Kadapa. At page 110 of vol. II., Fath Ali Sháh is spoken of as "decked with the jewels of which his ancestor, Nadir Shah, had plundered Delhi." Surely Mr. Marshman is aware that Fath Ali was of a different tribe altogether from that to which Nadir belonged.

Turning, however, from these comparatively unimportant matters, we come to one much more serious, respecting which we feel bound to express our complete dissent from Mr. Marshman's views. We allude to the "annexation" question. Mr. Marshman is a vehement annexationist, and in support of his opinions does not hesitate to twist facts considerably out of the perpendicular. We shall content ourselves with one instance, and that is in the case of Mysore, which at this moment has an interest superior to that of Oudh (regarding which, we find in this work many unfair remarks) and the other states, which either have been annexed or have been viewed as desirable objects for deglutition. At page 97 of vol. II. we read, "The treaty with the Mysore Raja was concluded in the name of the British Government alone, from whom he received the kingdom as a free gift, bestowed on him personally, without any mention of heirs. The whole arrangement was merely a screen to cloak the appropriation of the resources of the kingdom to the objects of the British Government." Surely no one reading this statement would imagine that the Raja who received this kingdom "as a free gift" was in point of fact the rightful king, being "the lineal descendant of the ancient family of Mysore, whose power Haidar had usurped in 1761," and that the restitution of rule to his ancient house was, to use the words of Malcolm, "a measure recommended by every consideration of policy, humanity and justice." If in placing Krishna Rájá Udayáwar on the throne, Lord Wellesley had intended to use him merely as "a screen to cloak the appropriation of the resources of the kingdom to the objects of the British Government," he would hardly have written to the Directors that "between the British Government and this family an intercourse of friendship and kindness had subsisted; in the most desperate crisis of their adverse position, they had formed no connexion with your enemies, and by their restoration the kingdom of Mysore, so long the source of calamity or alarm to the Carnatic, might become a new barrier of our defence." That Lord Wellesley intended to guard against

the resources of Mysore being used prejudicially to the interests of his Government, there can be no doubt; but that he looked forward to the extinction of the rule he had restored, is equally contrary to the fact. His views, in short, cannot be better stated than they were by Sir J. Malcolm, who was an eye-witness to all the proceedings, and cognizant of all the bearings of Lord Wellesley's policy. He says, "The general theory of this Government is that of a prince exercising an independent authority over his own country, and maintaining sufficient force to preserve its internal quiet, and to contribute eventually to the aid of an ally which charges itself with the defence of his territories from all foreign attack."

OUR LIBRARY TABLE.

The Six Cushions. By the Author of 'The Heir of Redclyffe.' (Mozley.)

FOR the edification of young ladies who are trained to call the communion-table of a church its altar, the author of 'The Heir of Redclyffe' has written this mild and innocuous tale about six girls who undertook to work six cushions for the church of their idolized rector, Dr. Henderson. Even in the days of her fullest strength, Miss Yonge was less remarkable for vigour than womanly softness; but of late years she has degenerated into a mere fabricator of insipid tales for the nursery and playroom. Here and there in 'The Six Cushions' we come upon a touch that reminds us of the good things achieved by the author in times that are passed; but compared with the bright and refreshing, if not generous, wine of her earlier writing, its feebly flowing current of sentimental diction is a thin and flavourless beverage. If she has retired from the wine-trade with the intention to carry on the business with water, she might at least supply a cold and sparkling water to the customers who, out of kindly feeling to the landlady, hover about the old tap, from which they formerly derived an acceptable draught. Some writers are very clever manufacturers of literary water. They can force animation into the simple fluid, so that it resembles "soda" or "potass"; by occult and harmless processes they give it the smack of Seltzer or the aroma of Jockey Club; they whip it till it froths and foams like gooseberry champagne. Even the less intelligent artists of this humble kind possess filters and refrigerators from which they send out the limp element clear and grateful to the disordered palate. But the water with which Miss Yonge endeavours to keep her old connexion together is far poorer amongst waters than the wine by which she made her reputation was amongst wines. It is a dull water, and its temperature is that of a crowded room.

Personal Recollections of Distinguished Generals. By William F. G. Shanks. (Low & Co.)

Sherman, Thomas, Grant, Lee, Sheridan, Hooker, Rousseau, Buell, Rosecrans, Granger, Steedman, Howard, Logan, Geary, are the soldiers commemorated in these brisk, hasty, and impudent sketches, which appeared originally in *Harper's Magazine*, at a time when the readers of that periodical were hungry for news of any kind about the chief actors in the great civil war. As contributions, written to meet a special exigency, the papers were well enough; but now that they are gathered together and reproduced in a thick and closely-printed octavo volume, their radical, and therefore irremediable, faults are disagreeably conspicuous, and incline us to think that the author had better have rested content with the sensation caused by the first publication of his decidedly personal recollections. Smokers will be amused by the following passage, that is no less characteristic of the author than of the two soldiers whom he caricatures:—"Sherman is an inveterate smoker. He smokes, as he does everything else, with an energy which it would be supposed would deprive him of all the pleasure of smoking. He is fully as great a smoker as Grant, whose propensity in that line is well known; but he is very unlike him in his style of smoking. Grant smokes as if he enjoyed his cigar. Sherman smokes as if it were a duty to be finished in the

shortest imaginable time. Grant will smoke lying back in his chair, his body and mind evidently in repose, his countenance calm and settled. He blows the smoke slowly from his mouth, and builds his plans and thoughts in the clouds which are formed by it about his head. He smokes his tobacco as the Chinese do their opium, and with that certain sort of oblivious disregard for everything else which it is said characterizes the opium-smoker. He enjoys his mild Havana in quiet dignity, half-smoking, half-chewing it. Sherman puffs furiously, as if his cigar was of the worst character of 'penny grabs' and would not 'draw.' He snatches it frequently, and one might say furiously, from his mouth, brushing the ashes off with his little finger. He continually paces the floor while smoking, generally deep in thought of important matters, doubtless; but a looker-on would imagine that he was endeavouring to solve the question of how to draw smoke through his cigar. He seldom or never finishes it, leaving at least one half of it a stump. When he used to frequent the Associated Press rooms, in Louisville, in 1861, he would often accumulate and leave upon the agent's table as many as eight or ten of these stumps, which the porter of the rooms used to call 'Sherman's old soldiers!' Even until long after Anderson's assumption of command at Louisville, the agent of the New Orleans papers continued sending his telegrams for the rebel papers to New Orleans. This man was a rabid secessionist, and disliked Sherman exceedingly. He used to say of him that he smoked, as some men whistled, for want of thought." With an air of surprise, the author of this personal gossip informs us that his sketches have given offence to some of the distinguished generals. We cannot say that we share in the author's astonishment.

The Dark Year of Dundee: a Tale of the Scottish Reformation. By the Author of 'Sunset in Provence, and other Tales of Martyr Times.' (Nelson & Sons.)

THE author of 'The Dark Year of Dundee' and 'The Prior's Tithe'—two stories which are intended to illustrate certain phases of the religious life of Scotland in the sixteenth century—shows how a writer may combine the dullness of bad history with the dullness of bad fiction.

A Handy Book of the Law of London Cabs and Omnibuses. By William Thomas Charley, B.A., Barrister-at-Law. (Routledge.)

A concise and accurate statement of the Law of London Cabs and Omnibuses is a handbook which has long been wanted; but we are sorry to say that this book does not fully supply that want. The author is too fond of narrating at length the circumstances under which Mr. Smith triumphed over the cabman, or vice versa, with the number of the cabman's badge and all the remarks in full of "the worthy magistrate," instead of giving the effect of the decision in a few words. There is, also, an occasional want of accuracy in the statement of the law. Some changes in the law concerning cabs is likely to take place soon, which will render a new edition necessary, and will enable the author to correct and condense the work before us into a very useful little book.

Jamaica in 1866. A Narrative of a Tour through the Island, with Remarks on its Social, Educational and Industrial Condition. By Thomas Harvey and William Brewin. (Bennett.)

THE joint-authors of this report were two of Lord Lorne's fellow passengers to the West Indies, on board the *La Plata*, in the January of last year. Deputed by the Religious Society of Friends to visit Jamaica and ascertain the state of the black population of the island, they performed their mission with fidelity and intelligence. Their official statement is laudably free from acrimonious criticisms; but it is needless to say that, so far as the late disturbances are concerned, it supports the views taken by the Royal Commissioners and the Jamaica Committee.

Hymns Ancient and Modern, for Use in the Services of the Church, with Annotations, Originals and References. Re-edited by the Rev. Louis Coutier Biggs, M.A. (Novello & Co.)

WHY people who collect hymns should be so frequent-

ly foppish and foolish has often puzzled us. The facts, however, could be proved, and hardly more emphatically than from the book before us. The Rev. Louis Coutier Biggs is doleful and fantastic in his Preface. "It would be no cheerful task," says he, "to write the history of English hymnody during the first 250 years which followed the days of the Reformation." Again: "When we consider the spiritual listlessness which was, at the time of publication, creeping over the Church, we shall be less surprised at the unfortunate travesties in which the two Irish poets, *Tate and Brady*, have presented the Messianic Psalms." Following the above specimen of choice English comes the stale discussion of the right, on the part of editor or re-editor, to alter hymns. "I admit" (continues the Rev. Mr. Biggs) "that the responsibility of altering the work of another is one of the heaviest that the compilers of a hymnal have to bear." Keble permitted himself to exercise "this most dangerous privilege" in the 'Salisbury Hymn Book,' and with a bad result, it appears,—since Lord Nelson restored the original text of many hymns in the enlarged and revised edition. But what Keble (after all, no insignificant sacred poet) did, as we see injudiciously, this last compiler conceives himself to have achieved with unerring taste, infallible orthodoxy and some "flunkeyism." In one hymn English singers are expected to deliver the following verb on a solitary note,

Thou spak'st the word.

The italics are ours. Another, the words also altered, is recommended as having been a favourite with the late Prince Consort. There is no need to go further. The essential poverty of this book is proved by its pretension.

We have on our table *With General Sheridan in Lee's Last Campaign*, by a Staff Officer (Philadelphia, Lippincott);—*Faith's Work perfected; or, Francke's Orphan House at Halle*, by A. H. Francke, edited and translated by W. L. Gage (Low);—*Geological Survey of Canada, Report of Progress from 1863 to 1866*;—*Inaugural Address delivered to the University of St. Andrews*, by John Stuart Mill, People's Edition (Longmans);—*Broad-chalke Sermon: Essays on Longman, Mediation, Atonement, Absolution, &c.*, by Rowland Williams, D.D. (Williams & Norgate);—*Eight Sermons on the Priesthood, Altar and Sacrifice*, by Mayow Mayow, M.A. (Parker);—*A Few Plain Sermons for Home Reading*, by a Curate (Rivingtons);—*Practical Housekeeping; or, the Duties of a Housewife*, by Mrs. Pedley (Routledge). We have also the following pamphlets:—*Our Judicial System: a Speech delivered in the House of Commons on Friday, February the 22nd, 1867*, by Sir Roundell Palmer, Q.C., M.P. (Butterworths);—*A Review of Mr. J. S. Mill's Essay 'On Liberty,' and an Investigation of his Claim to be considered the Leading Philosopher and Thinker of the Age*, by a Liberal (Watson & Gardner);—*A Plan for the Formal Amendment of the Law of England*, by Thomas Erskine Holland, M.A. (Butterworths);—*The Purchase System in the British Army*, by Sir Charles E. Trevelyan, K.C.B. (Longmans);—*Our Military Forces and Reserves*, by Major J. Millar Bannatyne (Mitchell);—*Observations on Law Reform, and on the Practice of the Courts of Law and Equity*, addressed, by permission, to Sir Roundell Palmer, Q.C., M.P. (Noad);—*The Stock Exchange; its Rules for, and Method of, Buying and Selling: a Protest against Injustice, and some Remarks on Mr. Leeman's Sale and Purchase of Shares Bill*, by a Stock-Broker (Wilson);—*Railway Debentures, and how to deal with them* (Wilson);—*Monetary Panics rendered Impossible under a Note issued from the Mint*, by Rigby Wason (Hardwicke);—*A Memoir of William Brinton, M.D. ('Lancet' Office)*;—*The 'Lancet' Reports on the Present Sanitary Condition of the Mercantile Marine ('Lancet' Office)*;—*Overend, Gurney & Co. (Limited): a Plain Statement of the Case*, by a Barrister (Gilbert);—*London Railways: a Contribution to the Parliamentary Papers of the Session*, by a Middle-Aged Citizen (Wilson);—*A Digest of the Law: how Attainable*, by Malcolm Kerr, LL.D. (Butterworths);—*An Address delivered by Way of Inaugural Lecture, February the 7th, 1867*, by the Rev. William Stubbs, M.A. (Parker);—*Third*

Report of the Manchester and Salford Education Aid Society, 1867 (Manchester, Cave & Sever),—*St. Nicolas College and its Schools: a Letter to the Right Hon. Sir J. T. Coleridge*, by the Rev. Edward C. Lowe, D.D. (Parker),—*Queen's College, Liverpool. Inaugural Lecture of the Tenth Session, delivered at the Conversation, January the 11th, 1867*, by the Rev. J. Septon, M.A. (Liverpool, Holden),—*Two Lectures*, by Frederick Leonard, M.A. (Freeman),—and *The Search for a Publisher; or, Counsel for a Young Author* (Bennett).

LIST OF NEW BOOKS.

Ada Moore's Story, 3 vols. cr. 8vo. 31/6 cl.
Brown's Idolatries, Old and New, cr. 8vo. 5/ cl.
Buchanan's Doctrine of Justification, 8vo. 10/6 cl.
Dicey's A Month in Russia, 8vo. 10/6 cl.
Ellis's Ancient Routes between Italy and Gaul, 8vo. 6/ cl.
Esquiros' Religious Life in England, post 8vo. 9/ cl.
France's Faith a Work Perfected, &c., 12mo. 3/6 cl.
Froude's Short Studies on Great Subjects, 2 vols. 16/ cl.
Glover's Doctrine of the Person of Christ, cr. 8vo. 3/ cl.
Grant's The Hymns of Heaven, 12mo. 2/6 cl.
Gretton's A Chip of the Old Block, 2 vols. post 8vo. 21/ cl.
Hurst's History of Rationalism, post 8vo. 10/6 cl.
Jeffcock (Parkin), Memoir of, cr. 8vo. 3/6 cl.
Jerrold's Paris for the English in 1867, 18mo. 2/6 wd.
Jewitt's Ballads and Songs of Derbyshire, cr. 8vo. 7/6 cl.
Kennaway's Some Tunes of the Voice of Prophecy, &c., cr. 8vo. 5/ cl.
Lamon's Wild Life among the Pacific Islanders, 8vo. 18/ cl.
Leslie's Ellerslie House, cr. 8vo. 3/6 cl.
Mayor's Eight Sermons on the Priesthood, 8vo. 5/ cl.
Moreland's Raymond, a Novel, 3 vols. post 8vo. 31/6 cl.
Pagan's The Principles of Religion, &c., cr. 8vo. 7/6 cl.
Paris Exhibition, Complete English Catalogue, 8vo. 5/ wd.
Plato, The Sophists and Politicians of, Notes, &c., by Campbell, 16/ cl.
Raymond's Heroine, 3 vols. post 8vo. 31/6 cl.
Saphir's Christ and the Scriptures, 12mo. 3/ cl.
Shirley's Church in the Apostolic Age, 12mo. 3/6 cl.
Smyth's The Sermon on the Mount, cr. 8vo. 6/ cl.
Tennysonianism: Notes Bibliographical, &c., &c., 8vo. 5/ cl.
Thackeray's Anthologia Græca, 12mo. 7/6 cl.
Vaughan's The Church and State Question, cr. 8vo. 4/ cl.
Wellington Despatches, New Series, Vol. 1, 1815-22, 8vo. 20/ cl.

THE NEW ROYAL ACADEMY.

On Tuesday, March 26th, the plans and designs for the new building for the Royal Academy were submitted, by Mr. Sydney Smirke, to the members, so that we are now at liberty to speak of them as in progress towards execution.

It was long since announced that a site in Burlington Gardens, between the existing houses to which those gardens pertained and that building for the University of London which Mr. Peunethorne is erecting on the northern side of the space in question, had been reserved for the Academy. Here is plenty of room. Separated on the south, or, more truly to write, south-west front of the University building, by an open area of 50 feet in width,—which is ample for the lighting of those schools of the Academy which are to be placed on this side,—the edifice of the artistic body will stand in the interval of about 120 feet between the University building and Old Burlington House, with the latter of which it will be practically united, so that the public entrance will be on the south-west side of the Academy building, by means of the staircase of the older structure, and a corridor of communication, which has yet to be made, in its rear, to the exhibition rooms that are, of course, to occupy the upper story of the new Academy. It will be recollected that the old wings of Burlington House are to be removed, and new ones, from the designs of Messrs. Banks & Barry, erected on their sites, so as, with the old front, to inclose three sides of a quadrangle, the fourth of which will be parallel to and front Piccadilly, when, as is intended, the much lauded, but intensely ugly, screen-wall of dingy brick, so famous in Hogarth's picture, is removed. The design of Messrs. Banks & Barry will not add a very attractive feature to the metropolis, although the removal of the wall is desirable on any terms, now that its office as a screen is gone. This fourth side of the quadrangle will be penetrated by a gateway of 32 feet in height and 20 feet in width, opening to the courtyard within, and giving access not only to the Academy buildings, but to those of the scientific bodies which the Government proposes to house in the wings and south front. Some of these associations have long been accommodated in Somerset House, and will now again meet their old neighbours the Academy on the adjoining site; others are for the first time to be lodged at the public expense.

This agglomeration in one quarter of various artistic and learned Societies may be considered as a step to such a union as has long existed in France.

The latter comprise the Royal, Linnean, Chemical, Geological, and Astronomical Societies, and the Society of Antiquaries. The functions of the University of London as an examining body long ago called for an extension of its premises. In fact, it may be said that Burlington Gardens succeed Somerset House in accommodating the bodies in question and their younger associates. The site of Burlington Gardens and House is to be penetrated on the western side by a narrow roadway of 12 feet in width, which is intended to serve as a private means of access to the Academy building and the rear of the University. Excepting for this space, the whole width of the ground is filled by the new edifices; as to the longitudinal disposition of the ground we have already written.

The Royal Academy block comprises on the upper floor a vestibule, which is not only intended to answer as such and open upon the surrounding exhibition-rooms, but for the display of sculpture, for which latter purpose, having ample top-lighting, it is admirably suited. It will be observed that, as the longer axes of these apartments are placed, the facilities for exhibiting pictures, in respect to lighting, will considerably exceed those that are available in Trafalgar Square, where it has been a constant source of complaint that works which have been hung on one side of the building get plenty of light at eight o'clock in the morning, when few visitors appear, and but little while the rooms are crowded at later hours in the day. These galleries of the intended building have a prodigious advantage over the rooms of the present Academy, inasmuch as they offer space on the line of nearly 1,900 lineal feet, whereas the latter afford no more than 750 feet. Beneath this floor are placed the schools and offices of the Academy. On the same level is the cast-room for the statues which now occupy the lower hall of the building in Trafalgar Square, and a room for the exhibition of Mr. Gibson's productions, which, conditionally on his bequest of funds to the Academy, and, as he supposed, for the benefit of future generations of artists, are to be displayed by the well-endowed body. The Academy's lease of the site is for 999 years. On this site it proposes to expend the greater portion of its long-hoarded and largely-increased receipts by means of the exhibitions and its members' bequests.

As to details, let us say that the Royal Academy will absorb the central portion of the existing Burlington House, and add a story to it, the front of which, being without windows, is niched for statues, probably of the Muses. The niches being but seven in number, we suggest that Terpsichore and Polyhymnia might be omitted, as not peculiar in their offices to the arts of painting, sculpture, and architecture. The scientific muses might keep places in these niches by way of compliment to the learned bodies who will neighbour to the Royal Academy on this spot. To the front which is thus crowned and enlarged will be two advanced wings (one destined for the Royal Academy Library), that are to remain of the height of the present building, and be connected by an arcade of seven openings in front of the façade itself; from this arcade a porch of three openings will supply means for access, under cover, to the entrance of the Academy. The sides of the quadrangle of which this façade forms the northern boundary will be occupied by buildings of less height, and separated from it by sufficient intervals on either hand to permit the observer to see that these edifices are distinct. Ten feet, or thereabouts, suffice for this. In the quadrangle a group of statuary, or a fountain, might appear. The Piccadilly archway will show the Royal Academy buildings from the main thoroughfare.

The exhibition-rooms, which are all, as it will be understood, on the upper floor of the structure, may be thus described in detail: They are accessible by a staircase, in three grades of shallow steps and broad landings, from a hall in the existing building; these stairs suffice for the ascent of about 18 feet, which, added to that gained by the steps of the external porch, will be required to give height enough to the schools that are to occupy the lower floor of the building. The stairs, passing through the rear of Burlington House by means of an adapted window, land us in a room which is 43 feet

by 31 feet, and opening before us to an octagonal hall of 43 feet in diameter, which is to be devoted to the display of sculpture. On either hand of the first-named room are two more, of similar dimensions, that again respectively lead to a second two, making five rooms in all that fill the entire Piccadilly side of the edifice. Returning to the octagonal saloon, we have on the left a very large room, 84 feet by 43 feet; this, like the before-mentioned chambers, is to be dedicated to picture exhibitions. On our right will be another room, not so extensive, which it is proposed to appropriate to the uses of assemblies, or as an extraordinary lecture-hall, and supplementary to that which will occupy part of the lower floor, to be named hereafter. On the Albany side of the ground, not communicating with the extra lecture-hall, is a small room, or rather corridor, of about 25 feet wide by 43 feet long; this connects on that side the chamber of the Piccadilly front with a third range, which, with the foregoing, occupy the entire space at command on this floor. Five rooms, similar to the range before described, occupy the Burlington Gardens side, and, at the Burlington Arcade end, communicate with the principal exhibition-room, which, in its turn, leads us to the first-named range, and, besides opening to the octagonal hall, admits free and complete circulation of visitors in the entire series of galleries. All these rooms are lighted from the top. The old building is to be entirely appropriated to offices and residences for the Keeper and other officials; the new story on the top of this edifice will be devoted to the reception of the diploma pictures of the Academicians. For the lower floor there is a range of schools of architecture, the draped model, and antique studies. The painting school is in the south-west side of the block. The lighting is ample for the schools.

LONDON GAS.

A Return to an Order of the House of Commons has been published, containing a very interesting and extensive correspondence respecting the supply of gas to the metropolis, and, among other things, the suggestions of a meeting of delegates from vestries and district boards, for the amendment of the Metropolis Gas Act of 1860. These comprise, with less important matters, propositions for the improvement of the quality of London gas by additions to its illuminating power; reduction of the amount of sulphur from 20 to 10 grains, and absolute prohibition of sulphuretted hydrogen; the appointment of a chemical board, at the expense of the gas companies, to deal with the testing of gas; to make the maximum price 3s. per 1,000 feet for 15-candle gas, 3s. 6d. for 18-candle gas, and 4s. 6d. for 25-candle gas; that a public auditor be appointed by the Metropolitan Board of Works to examine the accounts of all companies independently of their own auditors; to provide for a thorough examination, by the Board of Trade, of the capital accounts of all gas companies; to provide that no new works shall be erected within seven miles of St. Paul's, and that existing works shall be removed, within five years, outside the same area; that if their interests are not purchased by the Board, the existing gas companies shall effect an amalgamation, so as to limit the companies to four, two north and two south of the Thames, with stations for gas-holders; to give powers to the Metropolitan Board and the Commissioners of Sewers to purchase the works that are within and without the City. We hold the most important of these suggestions to be that which provides for the removal of gas-factories from the metropolis.

The quantity of gas made by the several metropolitan gas companies is about 10,440,000,000 cubic feet per annum; the gas sold may be taken at 9,000,000,000 cubic feet per annum. The difference between these quantities is the amount of the loss incident to the distribution; in fact, so much worse than pure waste, as it is injurious to health on being absorbed into the earth and expended in the air. This is what the gas companies say. The manufacture consumes nearly a million and a quarter tons of coal a year; the loss represents, according to the statement of the opponents of the gas companies, 1,440,000,000 cubic feet, which, at the mean cost of 4s. 8d. per thousand, is worth

326,000*l.* per annum, or a dividend of nearly 6*l.* per cent. on the metropolitan gas companies, or 9*d.* per thousand feet on the cost of their gas. This latter statement we take from a letter from the Town Clerk of London, printed by order of the House of Commons, on the 12th ult., with other correspondence about metropolitan gas. As to the remediability of this outrageous waste, it is added, from evidence before a late parliamentary committee given by Mr. Bell, "that the West London Junction Gas Company has a meter at its works, and another, three miles off, at the Great Western station," and that there is no difference between the quantities registered by these meters, conclusively establishing that gas mains can be laid so as not to leak. It is one thing, however, as we may add, to send gas through a single tube thus laid, and another to do the like when an almost infinite number of joints are in the case. Nevertheless, there is no doubt that pipe-laying in London is the cause of prodigious waste of gas.

DR. LIVINGSTONE'S LAST GREAT FEAT.

April 3, 1867.

A few years ago it was made known by a correspondent of the *Times* (April 14, 1863), that "in the annals of the Geological Society are enrolled the names of many doughty knights, who, in the arena of debate, have laid on each other right lustily, generally in good temper, but occasionally with merciless ferocity..... I have been the spectator," he writes, "of many such encounters, and hope to witness many more. But one thing, I am happy to say, I never witnessed, that is, foul play." Such fair battle of opposite opinions is, in fact, necessary for the establishment of truth, which, like fallen bodies, can prove its weight only by overcoming resistance. Were it not for the resistance of the air, a lump of gold would reach the ground no sooner than a feather. But there is, unhappily, one learned Society, very flourishing in the pecuniary but not in the scientific sense, which has discontinued the practice of free discussion and fair play.

Of the ill consequences of this system, a striking instance has just come before the public. At the last meeting of the Royal Geographical Society, the President, Sir R. I. Murchison, is reported to have expressed a hope that, notwithstanding sinister reports, "Dr. Livingstone is now on Lake Tanganyika, the main object of his expedition"; and to have added, that "he had to congratulate the meeting at the very important addition made to their geographical knowledge by this last exploit of Livingstone, defining as it did the northern end of his own Lake Nyassa." Now, surely the great feat on which the meeting was congratulated deserved at least to be explicitly stated. Whatever Dr. Livingstone may have defined, nothing could be more vague and indefinite than the President's allusion to it; and we look round in wonder to discover the important addition made to our geographical knowledge.

Dr. Seward, in his despatch to the Foreign Office, tells us that Dr. Livingstone crossed the lake at a point not ascertained; that on its western side he reached Kampunda, pushing westward and north-westward; that he passed through Marenga, and had advanced only five days' journey from the lake when he engaged in the conflict which ended in his death. This account neither alludes to nor permits the assumption of the great feat announced by Sir R. I. Murchison. Kampunda is, no doubt, the Kumpanda of Mr. Rebmann (see *Athen.* 1854, p. 1245), two days westward from the lake, and immediately south of Kantunda (the mountainous country, Livingstone's Donde). It is worthy of remark, that the native of Kumpanda with whom Mr. Rebmann conversed was well acquainted with the southern end of the lake, but of the northern end he knew nothing. Marenga, a short distance from Kumpanda, we know from Dr. Livingstone's account to be nearly in lat. 12°, and thirty miles south of the furthest point reached by him on the shores of the lake (see 'The Zambesi and its Tributaries,' p. 377). From all this it is perfectly certain that his last and fatal journey has added nothing whatever to our knowledge of the lake.

But perhaps Dr. Kirk has been the authority relied on. His letter gives no geographical particulars whatever, but substitutes for them the writer's arbitrary conjectures; so that it is at once convenient and unworthy of reliance. He is pleased to suppose that since Dr. Livingstone did not take boats to examine the northern end of the lake, he may be presumed to have satisfied himself on that subject at once. But for that conclusion I do not see the slightest ground. Neither can I agree with Dr. Kirk when he assumes that the part of the lake reached by the traveller was "a little to the north of where I (Dr. K.) placed the end of the lake,"—that is, in lat. 11° S. Dr. Livingstone in his former journey saw, or thought he saw, the northern end of the lake inclosed by mountains rising abruptly from the water; and now we are told that where he last crossed the lake the shores on both sides were low, though on the western side hills were seen towards the south. This description suits Marenga's territory. The highest mountains known in this part of Africa lie on the western side of the lake, about the eleventh parallel of latitude. They are doubtless connected with Kamdunda, and a passage through that region would be impracticable. The only route to the interior passes through or near Mazavamba, in lat. 12° 33' S.; and thence, crossing the Arungoa, it ascends for eight days the valley of the Pomazi to the glen (Muchingue) leading through the mountains.

It is quite certain that Dr. Livingstone crossed the lake nearly in lat. 12°; and, perishing at a distance of five days' journey from the lake, he was probably ten or twelve days from the route north-westward across the Arungoa. Sir R. I. Murchison, when he surmised that the traveller was actually on that route, was at no pains to calculate distances. But why should his congratulations be accompanied by hasty and superficial information? He tells us, alluding to Lacerda's journey, that a path to the interior was broken in 1798. But why did he omit to mention the expedition of Monteiro in 1831, and the journey of the Pombeiros or Angolan traders between 1802 and 1810!—of all which Dr. Livingstone and his advisers appear, from first to last, to have been totally ignorant. Why did he not candidly tell the meeting that maps of the African interior, carefully compiled from numerous sources, and fully as trustworthy as those of Dr. Livingstone, have been laid before him?

Thus it is evident that Dr. Livingstone's last and fatal journey has made no addition whatever to our knowledge of Lake Nyassa: and why should it be called "his own Lake Nyassa"? Is not this the language of vulgar partisanship? It is as well also to remind geographers that the expression "Lake Tanganyika" is an arbitrary corruption of Arab phraseology. The Arabs visiting different waters distinguish them as the Sea of Suez, the Sea of Jiddah, of Mokha, &c. They cross Nyanza (called further south Nyanja, and on the coast Nyassa) from the Sea of Ujiji to the Sea of Tanganyika. But this last name is properly that of the land and not of the sea, which is doubtless known to the Africans only by the general name of Nyanza.

W. D. COOLEY.

ENCROACHMENTS OF THE SEA.

Instead, Norwich, March 30, 1867.

I beg to be allowed to correct an error in a notice of 'Lectures on Geology,' by Mr. J. E. Taylor, which appeared in the *Athenæum* of March the 2nd. The reviewer does me the honour to say that "the most interesting thing in these lectures is a note informing us that the Rev. John Gunn mentioned, at a meeting of the Norwich Geological Society, that he had known houses to be standing in one part of *Norwich* where there is now seawater deep enough for large ships to float in, and that vessels are now actually passing and repassing over the very sites of those cottages." By inadvertently printing *Norwich* instead of *Norfolk*, occasion has been given for the following *jeu d'esprit* inserted in the *Norwich Mercury*, March the 9th, by a terrified inhabitant: "Can the author of the work noticed tell us to what locality in *Norwich* Mr. Gunn alluded? I am rather older than the century, and am not aware of such a change. I

have no interest in the Great Eastern Railway, but I think the paragraph ought to be contradicted for the benefit of *intending* shareholders at a distance, lest they should be deterred from speculation by the fear that eventually there will be no terminus at all here!"

In 1864 I published the following account in a 'Sketch of the Geology of Norfolk,' printed in *White's Gazetteer of the County*, page 180:—"It is very difficult to obtain precise and accurate information respecting the amount of land washed away in a given number of years. We, therefore, gladly avail ourselves of a communication on the subject by a very intelligent as well as interested observer, Mr. William Cubitt, of the Bacton Priory Farm. He states that, at Bacton, where he and his predecessors have carried on the business of coal-merchants during the last thirty-five years, he has seen four coal-yards successively, a small farm-house with a barn, outhouses and garden used as a bowling-green, washed away, measuring at least ninety yards to the present cliff; and that vessels can now sail at high-water where the land was then cultivated." The substance of this account was detailed by me at a meeting of the Norwich Geological Society; and had Mr. Taylor inserted in the note "*Bacton in Norfolk*" instead of that very vague expression "*in one part of Norfolk*," and *coal-yards* instead of "*cottages*," it would have been more intelligible; and as it is well known, in Norfolk at least, that it is usual for laden colliers to run upon the beach at high-water, to unlade at low-water, and go off again at the return of the tide, it is evident that the vessels must pass over the site of the former coal-yards to approach the present.

The following notes and observations, which I have from time to time made, of the encroachments of the sea, and of the process by which the waste of the coast is effected, may serve the purpose of illustration. The high seas, aided by landings, undermine the cliffs very rapidly where the base of them is of sand, or any loose material; and more gradually where it consists of hard clay or chalk; and when the cliffs are levelled to the beach, the beat of the waves near the shore scoops out and clears away even the hard iron pan of the so-called "elephant bed," which prevails at Bacton to the depth of four or five fathoms, so that ships can sail over it. At Bacton the present coal-yard is within a few feet of the edge of the cliff, and the ground where the artillery practised three years ago is washed away. Beyond Cromer several pinnacles of chalk, enveloped in the glacial beds figured by Sir C. Lyell in his 'Elements of Geology,' are either entirely removed, or so reduced and altered in form as to be scarcely recognizable. One of the three bluffs of chalk at Trimmingham, the sole known surviving remnants of an upper bed of chalk, has entirely disappeared; another is reduced to a mere shell, and the third is much wasted. At Cromer the old lighthouse, on the step of which was the broad-arrow, marking the highest spot in Norfolk, noted in the Ordnance Survey, namely, 248 feet 10 inches, was last December precipitated to the beach, some say buried in the debris of the cliff, others crumbled to pieces by the fall, and since entirely washed away. After long search, about a month ago I was unable to find a vestige of a brick or stone remaining. At Mundesley, during the last three or four years, the walls raised round Mr. Wheatley's house have been nearly demolished; on the south side of it several cottages have been either removed or destroyed; and on the north side of it, about eight yards inland of the river-bed described by Mr. Prestwich (*Geologist*, No. 98) have been carried away, together with a carpenter's shop and a foot-path on the summit of the cliff. This river-bed was considered by that geologist to be coeval with the Hoxne brick-pits; and it was satisfactory to obtain from it a tooth and several bones of the *Elephas antiquus*, corroborative of that opinion. At Happisburgh the encroachments of the sea have been no less remarkable. The Preventive Service Station, which had been built not many years since in a more secure position than its predecessor, is now endangered. At Eccles, the tower of the old church, till lately enveloped in the Marram hills, now stands upon the beach, occa-

sionally surrounded by waves; at least, such was the case in 1865, when breakwaters were erected, which have resisted and repelled the onslaught of the sea. In 1863, in one night about twenty yards inland of the sand-hills were washed away, and the old marks of cultivation—hedges, tracks of wheels and of horses, probably 200 years old—were laid bare. If we search historical records, we find that Eccles suffered from time to time such inroads that, in 1644, only 100 acres remained out of 2,000; that several parishes, or such portions of them, have been destroyed as to leave scarcely more than their names, as Little Waxham, Whimpwell, adjoining Happisburgh, Shipden, near Cromer, and Keswich, adjoining Bacton. I trouble you with these particulars because they prove that Mr. William Cubitt's statement, which has attracted considerable notice, is by no means exceptional. JOHN GUNN.

OUR WEEKLY GOSSIP.

WITHOUT show, without speech, the unfinished Paris Exhibition was nominally opened to the public on Monday last. Nothing was ready—except the Imperial will; and the real display of Art and Industry will not be prepared for a month to come. The weather in Paris is also cold and wet, and the minds of men are shaken by fears of a possible European war. Undersuch circumstances, it would be absurd to say that the festival of peace and industry has commenced. In time, the Paris Exhibition may be worth seeing and describing, but at this present moment our Correspondents are in despair. There is nothing to see, and they have nothing of any value to say. We must wait with patience for the completion of the several courts, also for the arrival in Paris of a little of the sunshine which is now so pleasantly flooding our own streets and parks.

We have on our table two Catalogues of the Paris Exhibition, both claiming to be official, and being, as we infer, really so. One seems to be English-official, the other French-official. The first, which is in four languages—English, French, German and Italian—is "printed for Her Britannic Majesty's Commissioners," and concerns itself only with the English department. The second Catalogue, in English only, relates to the entire collection, and is, we should suppose, necessarily incomplete. It is very handsomely printed, by Messrs. Johnson & Sons, of Castle Street, London.

Mr. Jerrold has put forth, from the press of Messrs. Bradbury & Evans, a first edition of 'Paris for the English.' It is a neat and handy little book, excellent in material and in arrangement, just the help that will be needed by men who desire to see much of Paris in a very short time.

Next Saturday (April 13) the President of the Royal Society, General Sabine, will hold his second *Conversazione* for this season at Burlington House.

We understand that Dean Alexander, whose candidature for the Poetry Professorship at Oxford we announced last week, has in the press a volume of Poems and Critical Essays, which will be published immediately.

The Geographical Society of Paris has given its gold medal for the current year to our countryman Sir Samuel Baker, for his discovery of the Albert Nyanza.

After listening to a lengthy, varied and animated conversation in the House of Commons on Friday evening of last week, the First Commissioner of Public Works stated that, as the whole of the ground upon which the new National Gallery must stand would probably not be in possession of the Government until about a year and a half have elapsed, there was no immediate need to settle questions that had arisen with regard to the plans. He added a promise to do what surely should have been done ere now: to put himself in communication with the Trustees of the National Gallery with regard to the practical requirements of the proposed edifice. With the information to be expected from these Trustees, he trusted to be in a better position to judge about the whole matter than before. As to the position of the competing architects he would say nothing.

The obituary of this week notes the death of Mr. M'Queen, the well-known and especially skilful printer of copper-plate engravings, who was an artist in his craft. Also of Mr. C. H. Bennett, the young and admirable illustrator of books and manners. Mr. Bennett was in his thirty-eighth year.

The obituary of Paris mentions the death of M. Abel François Villemain, an author and politician of the highest repute. His 'Vie de Cromwell' is probably the book by which he is best known in England; but his 'Cours de Littérature Française' is a work more likely to endure. He was a Member of the Academy.—The same record contains the name of that able classicist in architecture and archaeologist, M. J. J. Hittoir, the author of 'Restitution du Temple d'Empédocles à Sélinonte; ou, l'Architecture Polychrome chez les Grecs,' and, with M. Zanth, of 'L'Architecture Moderne de la Sicile'; also the designer of several among the most imposing recent erections in Paris, such as the Cirques de l'Empereur et de l'Impératrice, the Basilica of St. Vincent de Paul, and the terminus of the Northern Railway of France.

The Trustees of the British Museum have granted to the Committee of the Early English Text Society seven volumes of the Museum Catalogues of Manuscripts. They are for the use of Mr. H. T. Parker, of the Early English Text Society's Committee, who has been engaged for some time in compiling a Catalogue of all the Early English Manuscripts in the Museum. Mr. Parker aims to do less widely for our Early Literature what Mr. Duffus Hardy is doing for English History in his classified Catalogue of its materials in the series of Chronicles and Memorials—register the titles and ages of all its documents that exist in English. Mr. Parker has received promises of help from Cambridge and Oxford, we believe; and when his work is completed, a special subscription is to be raised for printing it. The value of such a compilation to all students of our literature it would be hard to overestimate.

Here is a Parable for parents from an Early English Homily of about 1200 A.D., illustrating the proverb—"Example is better than precept." "The crab is a kind of fish in the sea. This fish is of such kind that the more he endeavours to swim with the water, the more he swimeth backwards. And the old crab said to the young one, 'Wherefore swimmest not thou forward in the sea, as other fishes do?' And it answered, 'Dear mother, swim thou before me, and teach me how I shall swim forwards.' And she began to swim forwards with the stream, but always swam backwards." Why are not poor people always respectful and submissive?

In a very rare book, printed abroad, Laurens Andrewe's "Noble Lyfe and nature of man, of bestes, serpentys, fowles and fishes that be mooste knownen," there is such a curious description of pigmies, that we are tempted to print it:—"Pigmeis be men & women, & but one cubite longe, dwellinge in the mountaynes of ynde; they be full grown at their third yere, & at their seuen yere they be olde; & they gader them in May a grete company togeder, & arme them in theyr best maner; and than go they to the water syde, & where-so-euer they fynd any cranes nestis, they breake all the egges, & kyl all the yonges that they fynde; and this they do because the cranes do them many displeasures, & fight with them oftentymes, & do them great scathe; but these folk coner their houses with the cranes feders & egshels."—Fol. h. ij. back.

"The word *Besonian*," says a critical friend, "has been misinterpreted by our dramatic glossarists. Thus writes Sebastian de Cobarruvias: '*Bisño*, el soldado nuevo en la milicia, es nombre casual y moderno.'—*Tesoro*, 1611. Cesar Oudin also has, '*Visño*, nouveau soldat, apprenti.'—*Tesoro*, 1607. A besonian is a *raw soldier*, but the word may have been sometimes used as a mere expression of contempt. On its true meaning Sir Roger Williams is very explicit. He remarks that the King of Spain in his foreign wars sent out his best soldiers, and adds, 'Before they dialoge, besonios supply their places, *raw men*, as wee

teame them. By these meanes hee traines his besonios, and furniseth his armie with trained souldiers.'—*A Brief Discourse of Warre*, 1590. I shall repeat from Shakespeare the lines in which the word occurs:—

Suffolk. Great men oft die by vile besonians.

Pistol. Under what king? *Besonian*! Speak, or die.

—Now I believe the noble Suffolk uses the word in its proper sense, and very aptly. As to Ancient Pistol, if he misapplies it, he speaks in character; aspirants in magniloquence often make odd mistakes. I adopt besonian from Messrs. Clark and Wright, but I cannot accept the customary punctuation of the second line."

We have already noted the appearance in the provinces of a great-granddaughter of Mrs. Siddons as a Shakespearean reader; and on Monday we had the opportunity of seeing and hearing her at the Hanover Square Rooms. The lady, who appears exceedingly young, presents a startling likeness to the great actress, as portrayed by Reynolds and Gainsborough, and walked the platform with a confidence which was remarkable. She read some scenes from 'As You Like It,' with wonderful vivacity, and in a manner that evinced the possession of much intelligence and many accomplishments. She has been educated, we are informed, in Germany, and gave evidence of having been carefully instructed both in literature and elocution. But her powers were overtaken in her subsequent efforts to depict the sorrows of Constance and the remorse of Lady Macbeth. That she thoroughly understood what was required was clear, but the physique was wanting to complete the conception. On her success in reading the first part of Tennyson's 'May-Queen' there could be but one opinion, but the second part suffered from a certain monotony, which the young actress had not skill enough to relieve. She recovered a little in her portraits of Benedick and Beatrice, though the parts were evidently too heavy for her natural energies. Our final judgment was, that the young lady is probably better fitted for comedy than tragedy. Her animation is so demonstrative as to be interesting; but, if she means to take a professional position, she must learn to make it submit to discipline. She has something also to learn in regard to action and attitude. These are not of great importance in a reading, perhaps; but on the stage Mrs. Scott-Siddons will have to correct much in both. At present the lady is certainly immature; but there is a fullness of promise about her from which the best may be hoped.

We understand that Messrs. Moxon intend to publish, as their Christmas volume for this year, Tennyson's Idylls, 'Vivien' and 'Guinevere,' illustrated by eighteen drawings by Gustave Doré.

'Night: a Poem,' in nine books, by George Gilfillan, M.A., is to be shortly published by Messrs. Jackson, Walford & Hodder.

Berthold Auerbach's novel, 'Auf der Höhe,' which has been translated already into French, English, Dutch, and Russian, is about to appear in an Italian translation by Signor Eugenio Debenedetti.

The later numbers of Mr. Walford's 'Photographic Portraits of Men of Eminence' contain Messrs. W. J. Thoms, George Scharf, J. A. St. John, Dr. William Smith, Prof. Lyon Playfair, Mr. Robert Patterson, Bishop Colenso, Mr. J. W. Bazalgette, and Sir J. Emerson-Tennant. The biographies are very well done.

The four rows of elms that for a century or more adorned the terraces in the spacious gardens at the rear of Burlington House,—under which Walpole and the wits, poets and politicians of his day not unfrequently sauntered, which overshadowed the allied sovereigns during their visit to London after the pacification of Europe,—have now disappeared, the last having been cut down a few days since. Most of them were hollow, or unsound at heart, yet year by year they covered themselves thick with leaves, and made a pleasant abode for thrushes, starlings and sparrows. Now the birds have migrated; and a busy steam-engine puffs and hisses over its work of cement-grinding for the University, the walls of which will soon be up to the first floor; and gangs of labourers are excavating

the ground on which the picture-galleries for the Royal Academy are to be built. All this, unseen by the public eye, has made a strange transformation of the late quiet precinct; and we are informed that a similar transformation will ere long be made in the fore-court towards Piccadilly. With the exception of the mansion itself, all the present structures will be cleared away, to make room for a building sixty feet in height, which is to occupy the front and two sides, and thus form a quadrangle after the manner of Somerset House. In this new building the Royal and other leading scientific Societies are to be lodged; and thus, in close proximity, the whole site will contain the headquarters of science, learning and art.

At a meeting of the Jurisprudence Department of the Social Science Association held on Monday, March 25, Mr. Serjeant Burke read a paper on 'The Registration of Copyright,' in which he recommended that the Registration Office should be made a Government Department. "The only objection," he said, "that could arise in any one's mind, might be the difficulty and cost of forming such Government office; but fortunately that objection is here removed by the fact that such office actually exists ready-made, and willing for the work—the Designs Office. Nothing can be more perfect than the perspicuity and the regularity of the whole arrangement of registration at the Designs Office. The books and indexes are admirably kept, and are of the easiest and readiest reference. There is no delay or difficulty in registering. As the party carries back with him a duplicate of the title, description, or pattern registered, such duplicate being impressed with the registrar's seal and mark, his right becomes at once fixed and evident for ever. The registrar's mark is impressed upon every article manufactured, and to discover the date of the copyright and its owner, one has only to bring that mark to the Designs Office and the information can be directly had. The system of registering books, music, and prints would, no doubt, require some variation from that of registering designs, but even that variation need be very little. The main principle, that of duplicates, viz., requiring two copies of the title, one copy to be registered, and the other to be taken away, impressed with the registrar's stamp, would be most suitable for literary and artistic registration."

The Castle Hotel at Aberystwyth, which was remodelled upon and enlarged from an older house by Mr. Seddon, has been purchased, and is to be completed, in order to fit it for a University for Wales. Its central situation renders this edifice well suited for this purpose.

A Report has been recently received from Dr. T. Sterry Hunt, the well-known mineralogist attached to the Geological Survey of Canada, respecting the quantity of gold in our North-American colonies. The Richmond mine in Hastings county, regarding the extraordinary richness of which many reports were prevalent in the local papers, is found to have yielded from fifteen to twenty dollars of gold to the pound. The gold-bearing rocks form part of the great Laurentian area of Canada and New York, and Dr. Hunt states, that there is nothing in their age inconsistent with the belief that the mines will prove highly productive. All Dr. Hunt's investigations tend to show that the precious metal has a very wide range in Canada.

A great bibliographical want in Italy is about to be supplied by MM. Loescher, Bocca and Munster, of Florence, Turin, and Venice. These eminent publishers and booksellers have announced their intention of publishing, in combination, a Monthly Catalogue and Review of all books and periodicals published in Italy.

Our readers will recollect the cast-steel block, sent by Herr Krupp, of Essen, to the London Exhibition of 1862. At the Paris Exhibition his works will be represented by a similar block, weighing 80,000 lb., which will leave Herr Krupp's works by means of a railway carriage especially built for the cannon which will also be exhibited at Paris this year. The carriage, constructed in the manufactory itself, rests on eight axes, and after having conveyed the block to Paris, will

return to Essen, in order to transport the giant cannon. This latter can only be sent to Paris towards the end of March, thus causing the factory a considerable cost, as the reduction of the tariff for transportation and entrance duties of the objects intended for the Exhibition holds good only until the 28th of March. The railway companies, whose lines the cannon has to pass, have declined to forward it by common train, in consequence of which a special train has to be made use of. The cannon, destined for the armament of a coast fortification, is a breech-loader of 14 inches diameter; it is composed entirely of cast iron, and weighs 100,000 lb. The cannon consists of an inner tube, surrounded by cast-iron rings. The inner tube weighs 40,000 lb., and has been moulded from a massive block of cast iron of 85,000 lb. by means of forging the same under a hammer weighing 50 tons. The cast-iron rings weigh together 60,000 lb., and the weight of one ball amounts to 1,100 lb., while that of one priming is 100 lb. The price of this leviathan of guns is 100,000 thalers. They have been at work upon it day and night for a whole year. It is said to rest upon a steel carriage weighing 30,000 lb., and this again will turn on a frame of 50,000 lb. weight. The cannon slides on this frame for the purpose of checking the reaction consequent on shooting. The necessary contrivances are prepared, by means of which one or two men can quickly and surely direct, turn, lower and raise this enormous mass, so that an iron-clad passing close by, at the top of its speed, can be pursued with the greatest ease.

DUDLEY GALLERY, Egyptian Hall.—The GENERAL EXHIBITION OF WATER-COLOURED DRAWINGS IS NOW OPEN daily, from Ten till Six.—Admission, 1s.; Catalogue, 6d. Gas at dusk.
GEORGE L. HALL, Hon. Sec.

Will shortly Close.

WINTER EXHIBITION.—THE FOURTEENTH ANNUAL WINTER EXHIBITION OF PICTURES, the Contributions of British Artists, is NOW OPEN, at the French Gallery, 120, Pall Mall.—Admission, 1s.; Catalogue, 6d.

LÉON LEFÈVRE, Secretary.

FRENCH GALLERY, 120, Pall Mall.—The FOURTEENTH ANNUAL EXHIBITION OF PICTURES, the Contributions of Artists of the French and Flemish Schools, is NOW OPEN.—Admission, 1s.; Catalogue, 6d.

MR. MORBY'S COLLECTION OF MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Leslie, R.A.—D. Roberts, R.A.—E. M. Ward, R.A.—J. Phillip, R.A.—Egg, R.A.—Frith, R.A.—Goodall, R.A.—Cooke, R.A.—Pickersgill, R.A.—Les, R.A.—Caldwell, A.R.A.—Sant, A.R.A.—Le Jeune, A.R.A.—Andell, A.R.A.—Frost, A.R.A.—H. O'Neill, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—P. Nasmyth—Linnell, sen.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—F. Hardy—John Faed—Ruiper—Liddell—George Smith—Peter Graham—Gérôme—H. W. B. Baxter. Also Drawings by Hunt, Cox, Birket Foster, Duncan, Topham, F. Walker, E. Warren, &c.—Admission on presentation of address card.

MRS. SCOTT-SIDDONS (née Miss Siddons, great-granddaughter of Mrs. Siddons) will give a SECOND RECITAL from SHAKESPEARE and TENNYSON, at the Hanover Square Rooms, on THURSDAY MORNING NEXT (April 11), commencing at Half-past Three precisely.—Stalls (Numbered and Reserved), 7s. 6d.; Reserved Seats, 5s.; Back Seats, 3s.; may be obtained at Mr. Mitchell's Royal Library, 55, Old Bond Street; and at the Rooms.

ROYAL POLYTECHNIC.—The Gaseous Envelope of a Temporary Star on Fire.—New and magnificently illustrated Lecture, by Professor Pepper, on Tuesday, Wednesday, and Thursday, at 8 o'clock, on Spectrum Analyses applied to the Planets, Stars, Nebulae, Comets, and Meteors, being the researches of William Huggins, Esq., F.R.S.

SCIENCE

SOCIETIES.

ROYAL.—March 28.—Gen. Sabine, President, in the chair.—The following papers were read: 'A Comparison between some of the Simultaneous Records of the Barographs at Oxford and Kew,' by Mr. B. Stewart.—'On the Lunar Diurnal Variation of the Magnetic Declination, with Special Regard to the Moon's Declination,' by Mr. G. Neumayer.

ASIATIC.—April 1.—Sir T. E. Colebrooke, Bart., M.P., President, in the chair.—Mr. J. Minayeff was elected a Non-resident Member.—Mr. Vámbéry exhibited a portion of his 'Tchagatsaische Studien,'—comprising an anthology (with translation), grammar, and dictionary,—now passing through the press at Leipzig, and then made some remarks on the *Onigour* language and literature. Of all the Mohammedan Turkish dialects of Asia, as distinguished from the Non-Mohammedan, he considered, he said, the *Onigour* as the

most important from a philological point of view, it being the oldest dialect and the one least influenced by the Arabic and Persian languages. After passing in review the labours of previous orientalists, such as Rémusat, Klaproth, Jaubert, and Davids, in the same field of inquiry, and detailing some of the difficulties attending the deciphering of the *Onigour* written character, Mr. Vámbéry proceeded to give an account of the scanty *Onigour* literature as represented by the few MSS. existing in the libraries of Europe—viz., the Bakhtiar-nameh, at Oxford, which is the most beautiful of all; the Tezkeret ul Evlia, the Miraj-nameh, and a letter from Oktai Khán, in Paris; and, lastly, a firman from Timur and the Kudatku Bilik, or Blessed Science, at Vienna. The last-mentioned work was written 800 years ago, and is the oldest *Onigour* book that we know of. This interesting manuscript—a cursory description of which was given by Jaubert in the *Journal Asiatique* for 1825—has the advantage of supplying an abundant amount of text in the oldest form of the Turkish language, and is thus calculated to enable us to understand *Onigour* books of an anterior date, which, Mr. Vámbéry thinks, may yet be found in Dzungaria, and may throw much new light on the earlier history of Central Asia. Mr. Vámbéry concluded by stating that it is his intention to bring out an *Onigour* Chrestomathy, for which undertaking he solicited the countenance and support of the Royal Asiatic Society.

ZOOLOGICAL.—March 28.—G. Busk, Esq., V.P., in the chair.—The Secretary called the attention of the meeting to some recent additions to the Society's menagerie, and made some remarks on certain species of gulls in the Society's Gardens, alluding especially to an example of *Larus fuscescens*, Licht., received some years since from Mogador.—A communication was read from Mr. G. Krefft, containing notes on the mammals and birds of Cape York, with descriptions of two new rodents of the genus *Hapalotis*, proposed to be called *H. caudimaculata* and *H. personata*.—Mr. P. L. Sclater read a paper on the Birds of Chili, with particular reference to the species lately described by Messrs. Philippi and Landbeck from that country, on which critical remarks were given.—Mr. P. L. Sclater also read some notes on Birds collected in the vicinity of Lima, Peru, by Prof. Nation.—A communication was read from Dr. F. Day on some Fishes from the Wynaad, Western India, embracing descriptions of several new species.—A communication was read from Mr. G. R. Crotch on the Coleoptera of the Azores, in which an account was given of the collection of these insects lately formed by Mr. F. Godman, F.Z.S., during a recent visit to those islands.—Dr. Bowerbank communicated some additional observations on *Hyalonema*, in continuation of a former paper on the same subject.—Dr. Bowerbank also communicated a paper on *Aleyoncellus speciosus* (*Euplectella aspergillum*, Owen), and gave an accurate description of this remarkable organism, of which many specimens had been lately received in Europe.

CHEMICAL.—March 30.—Anniversary Meeting.—Dr. W. A. Miller, President, in the chair.—The Report for the past year was read, and also obituary notices of eleven deceased Fellows; these were Dr. J. Allan, J. Barrett, T. De La Rue, E. A. Hadow, W. M. Hindmarch, Q.C., F. Hudson, S. Stoikowitsch, E. Swann, J. Mercer, P. Johnson, and Major J. Whitmore.—The Treasurer presented his financial statement, which showed the assets to be 800l. balance at the banker's, and 1,800l. Consols.—The election of officers for the year ensuing resulted in the return of the following gentlemen, viz.: President, Dr. W. De La Rue; Vice-presidents, Sir B. C. Brodie, Col. P. Yorke, Profs. Daubeny, Graham, Hofmann, Miller, Playfair, and Williamson (who have filled the office of President), Messrs. F. Abel and W. Crum, Drs. J. Stenhouse and J. H. Gladstone; Secretaries, Dr. W. Odling and Mr. A. Vernon Harcourt; Foreign Secretary, Dr. E. Frankland; Treasurer, Dr. T. Redwood; other Members of Council, Messrs. F. C. Calvert, J. L. Bell, D. Campbell, W. Crookes, F. Field, D. Forbes, G. C. Foster, A. Matthiessen, H. M.

Noad, W. J. Russell, M. Simpson, and J. A. Wanklyn.

ETHNOLOGICAL.—March 26.—J. Crawford, Esq., President, in the chair.—The following papers were read: 'On an Aino Skull,' by Prof. Busk. The principal characters were: length, 7.8 in.; breadth, 5.5 in.; height, 5.7 in.; face, nearly orthognathic; teeth, vertical; chin, prominent, well-formed.—'On the Supposed Aborigines of India,' by the President. The great mass of the people of India, the author considered, consisting of its civilized inhabitants, are Hindûs with a few inappreciable drops of foreign blood in their veins, and the supposed aborigines are also equally Hindûs without any foreign blood. The difference between them is one arising from physical geography. The inhabitants of the plains and valleys have increased in civilization and in numbers, owing to the auspicious characters of their position; while the mountaineers have continued to be rude and few, from the unfavourable nature of theirs. The wild tribes of India are chiefly distinguished, in his opinion, from the civilized nations by adventitious or supervenient characters, such as manners, language, and religion. Now and then they are found to speak a *patois* of the languages of their more civilized neighbours, showing encroachment on the part of the latter, but more frequently they speak peculiar languages of their own. They have not adopted the religion of the Hindûs, but follow their own gods and their own superstitions. In their social condition there is much diversity arising from differences of opportunities, a few being little better than savage hunters, while the majority have made considerable advances in civilization. As to physical form, they partake of the general Hindû type, and differ no more from it than one nation of the civilized people of India does from another.

INSTITUTION OF CIVIL ENGINEERS.—April 2.—J. Fowler, Esq., President, in the chair.—The following candidates were elected: as *Members*, Messrs. C. N. Bell, J. F. Bourne, J. E. Boyd, W. Dennis, J. Marley, W. Martley, and T. R. Shervinton; as *Associates*, Messrs. T. C. Clarke, W. Donaldson, W. Hartree, H. G. Hulbert, T. Jackson, E. D. Mathews, H. B. Rotton, P. Thomson, T. A. Walker, and J. W. Watson.—The paper read was, 'A Memoir on the River Tyne,' by Mr. W. A. Brooks.

ROYAL INSTITUTION.—March 1.—Sir H. Holland, Bart., President, in the chair.—'On Military Breach-Loading Small Arms,' by Capt. V. D. Majendie.

April 1.—W. Spottiswoode, Esq., in the chair. Messrs. C. J. Leaf, J. Neal, and E. W. Roberts were elected Members.

SOCIETY OF ARTS.—March 25.—'On Music and Musical Instruments' (Cantor Lecture), Lecture IV., 'Musical Notation,' by Mr. J. Hullah.

March 27.—P. Graham, Esq., Member of the Council, in the chair.—The paper read was, 'On Flax, and improved Machinery for its Preparation,' by Mr. C. F. T. Young.

MATHEMATICAL.—March 28.—Prof. Sylvester, President, in the chair.—Mr. J. Whitt was elected a Member.—Prof. Cayley communicated some illustrations of Prof. Sylvester's Theory of Derivation.—Prof. Sylvester made a communication 'On a Theory of Residuation and Derivation in respect to Cubic Curves,' and Mr. J. J. Walker 'On a Proof of the Rectangle of Forces.'

MEETINGS FOR THE ENSUING WEEK.

- Mos.** Society of Arts, 8.—'Music and Musical Instruments,' Mr. Hullah (Cantor Lecture).
— Architects, 8.
— Geographical, 8.—'Site of Kunaxa and Ancient Canals in Mesopotamia,' by Lieut. Bawher; 'Sources of the Lycus and other Rivers in Kurdistan,' Mr. Taylor; 'Description of Diarbekr,' Mr. Gardin.
Tues. Royal Institution, 3.—'Botany,' Rev. G. Henslow.
— Ethnological, 8.—'Ancient European Mines,' Dr. Clarke; 'Classification of Races of Man according to Form of Skull,' Mr. Crawford; 'Visit to Kiblah Village of Same Bay,' Dr. Collingwood.
— Engineers, 8.—'Memoir on the River Tyne'; 'The Suez Canal,' Col. Denison.
Wed. Society of Arts, 8.
Thurs. Royal Institution, 3.—'Antiquity of Man,' Mr. Pengelly.
— Syro-Egyptian, 7.—'Anniversary—Botany of Palestine,' Dr. Lowe.
— Royal, 8.
— Antiquaries, 8.

- Zoological, 8.—'Cranial Characters of Birds,' Prof. Huxley; 'Tracheal Pouch of the Ema,' 'Structures of the Aspid,' Dr. Morris; 'Nidification of *Eusa suberitata*,' Mr. Ramsay; 'Food, &c. of European Birds,' Mr. Napier.
Fri. Royal Institution, 8.—'The Sun as a Variable Star,' Mr. Balfour Stewart.
Sat. Royal Institution, 3.—'Antiquity of Man,' Mr. Pengelly.

FINE ARTS

THE FRENCH GALLERY.

With fewer important new pictures than usual, and none that can be described as great enough to give special character to the collection, the Exhibition presents many works of interest. Among those that lack only novelty to attract the student is a repetition or duplicate (it is hard to give the right name) of M. Gérôme's *Louis XIV. and Molière* (No. 82)—a work well enough known by the engraving, and representing the practical rebuke of the king to those of his courtiers who had treated the dramatist with contempt. The great monarch was then in the best period of his life, before flattery and self-indulgence had spoilt him. The dramatist was but three years older, and in the prime of his genius. Louis bade Molière dine with him, took his turn to help the viands, and afforded an edifying spectacle to those of his court who looked on, as shown in the picture before us. One of the best points of the design is the expression of uncomfatableness in the mind of the poet, as rendered by his seat on the edge of his chair, and his stiffly-set backbone. There is much variety of incident in this work, which, however, in some of the figures, recalls the conventionalities of the stage rather than the freedom and wealthy invention of a great designer such as M. Gérôme often proves to be.

Another picture here will attract attention by its merits as well as by novelty: this is *Leaving School* (75), by M. P. E. Frère,—an unusually large work by the painter, which shows the noisy escape of about three dozen French lads in their many-shaped caps and blue blouses. The time being winter, and the ground covered with snow, there was in the subject a better than common opportunity to display character and the artist's love of boyish fun. M. Frère has, ere now, delighted us with snow-scenes and juvenile frolics, but never surpassed this picture, as regards either execution or humorous design. The little chaps rush from the *Ecole Communale* of their birthplace, cross a sort of covered landing that connects its doorway with a flight of steps leading to the street, and tumultuously descend the latter in the ways that boys will descend stone steps in snowy, wintry weather. M. Frère is, within a certain scope, potent as a colourist.—By M. P. E. Frère we have also *The Repri-mand* (73)—an old workman in an ancient cottage with his two children, one of whom is receiving a scolding—a picture that is delicious, although rather more roughly painted than common, and full of quiet drollery so far as the actions of the children go. The expression and attitude of the man please us less than theirs. The remarkable power of the painter is observable in the chair and about the fireplace here.

M. Duverger may, to his own advantage, be compared with M. Frère in the respective pictorial and humorous scales. *Maternal Cares* and *Childhood's Bane*, companion pictures (49 and 50), equal the pictures of the latter in pathos and spirit, and surpass at least the generality of them in subtlety of character. The first of M. Duverger's works shows a young mother sitting by a box-cradle, and knitting, while she rocks the child; the second, if we read the title rightly, shows the administration of a sleeping potion. Both are capital pictures. A more important production by this artist is styled *The First Communion* (48), and represents the interior of a French church, where a considerable number of white-robed children are received by the priests as members of the Christian body. Here is abundance of humour, from the ineffable demureness of several little maidens, the self-abnegation of others, the self-possession and confidence of several among the seniors, and the admiration-seeking of one or two: see as to the last the figure of the common-looking girl on our right, who stands and sends sly glances

about her. The picture is admirably lighted; the textures of the dresses are rich in treatment. The background is a little hard.

M. Alma-Tadema is the most successful of the many pupils of Baron Henri Leys; absorbing, as his fellows have done, the mode of artistic expression of his master, he has superior tact to theirs, and not only thinks for himself in what must be called the language of the ablest of modern Flemish artists, but endeavours, and in no small degree succeeds, in improving upon the teacher. He does thus much by infusing the elegance and luxury of Roman accessories into classic themes, and retains the freshness and potency of M. Leys's style while omitting the uncouthness, cumbrousness and unbeautiful ways of the Baron's Flemings of the fifteenth century. Yet, in respect to thoughtfulness, gravity, dignity, and all those noble qualities which critics discern in the elder painter,—qualities wherein Art is intellectual and pathetic,—no comparison can be made between the pupil and the master. The former, while more careful in execution than the latter, surpasses him as to colour only in respect to the crafty use of black, and so far as might be expected from a more absolutely literal mode of representation. While neither cares for beauty, both painters are archaeologists, and by means of learning give an inexpressible charm to their productions. *Tibullus's Visit to Delia* (1) shows the bard in the act of reciting, and seated on a bronze couch with the object of his verses. Neither these nor the persons who listen to the songs are even tolerably good-looking. This might be true as regards the poet and the lady. Love-verses, to be worth anything, require experience, that comes only when practice has perfected theory as to their making; thus Time is allowed to intervene, and robs lover and mistress of their charms; nevertheless, the painter here might have conceded something of beauty to the listeners, if not to the actors, in his capital picture. The same remarks apply to the more thoroughly Roman, but more quaint than beautiful, lovers in *The Honeymoon* (2), one of whom shows to the other her features in a mirror of bronze as he sits, and she leans upon a table. This is a subject after the heart of Mr. Leighton, who could surely produce an antithesis to M. Alma-Tadema's picture; that he could deal so powerfully with colour, or more admirably paint or happily characterize the theme, we dare not say.—Another artist of the school of M. Leys is M. J. De Vriendt, who sends a picture here, *Return of the Crusader, Guillebert de Lannoy, from the Holy Land, who relates his adventures to Isabella of Portugal, Duchess of Burgundy* (54). This artist has power enough to remove his work from the category of costume-pictures, and paints with great skill. The face of the duchess is full of apt expression; her husband, Philip the Good, said she was "the most fearful and apprehensive lady he had ever known"; nevertheless, she was the mother of *Charles le Téméraire*.—M. Albert De Vriendt's *Church Time* (53) is another production of the same school, not equal to the foregoing, but full of clever painting. Two women enter a church porch, one takes holy water; a nun rings the bell for prayer.—By M. Leys himself we have a small, unimportant picture, *The Proposal* (107)—a scene in a Flemish pleasure-garden; two lovers in conversation, a gallery behind them, and folks conversing.—M. Bisschop was a pupil of M. Comte, and sends a capital picture, *The Authoress* (17)—a lady standing and writing at a desk, which last shows good colour of a faded and dingy red. The occupied, but happy, look of the writer is given with great skill.—In quite another style is *Fortune Telling with Cards* (20), by M. Bakker-Korf,—a clever sketch in the modern French manner.—Of the same class, not equal to the last, is M. Caraud's *Louis the Sixteenth and the Locksmith* (84),—the king amusing himself in "fling his locks and his keys."—Among the most clever of French painters is M. de Jonghe. Although his works show nothing more than the ineffable grace and spirit which pertain to everything that is aptly called French, and all the flimsy prettiness which is also rightly so called, it must be acknowledged that there is a charm in several of his utterly meaningless pictures which elevates them far above

the level of their clumsy, sentimental and "highly genteel" rivals in this country. Take *Confidence* (56) for an example, and compare it with any of Frank Stone's productions.—By M. Lobrichon is another less skillfully treated but very pleasing picture, *Washing Day* (111),—a young woman daintily washing at a tub; her face capably painted as to flesh; the rest of the picture far below the average.—"French" art of another sort appears in M. Landelle's highly academic *Femme Fellah* (108),—a solidly-painted but remarkably uninteresting three-quarter length of a woman holding a vase. In the blue dress we see how a fine opportunity for colour-display has been sacrificed to mere smoothness; so in the flesh.—M. Plassan's *Refreshing Cup* (128)—a lady at tea—is rich in the charmingly frivolous manner of the painter, which commends itself by grace of triviality, daintiness, and delicacy.

M. A. Stevens sends two capital, but comparatively inferior, pictures, *Perfectly Satisfied* (164)—a lady looking at a reflexion of a new dress. The green paper of the wall in the background is unpleasantly hard and crude; the brown dress and the figures in it are charming.—*The New Toy* (165)—a young mother examining such a thing, a study in black and gray—is a little rough and coarse in painting; yet the black Japanese screen behind the figure shows enviable felicity in execution.—*Finishing Touches* (7), by M. Bauguiet,—a lady powdering her cheeks before a mirror,—shows an admirably-painted skirt of a muslin dress, that, with the figure in it, looks like part of a strangely-designed fountain.—M. Koller's *Albert Dürer receiving a Message from the Duchess of Parma* (93) is admirable, although a little crude and over-positive in colour and handling; too much in the manner of M. Meissonnier, without his delicacy and thoroughness of execution. The subject is not a good one for painting; yet the ability of the artist made the work interesting for its own sake; he has wrought out his picture with commendable care, and rendered the expressions so cleverly as to command our attention.—M. Levy's *The Idyll* (104)—a youth and girl drinking from a fountain,—notwithstanding its bad drawing and crude, weak, colouring, is elegant in conception: a delicate piece of decorative art.

Of pictures which do not depend upon the human figure for their means of expression, we may note the following: Decamps's *The Rat and the Cheese* (*La Fontaine*) (66), which is a startlingly brilliant rendering of a gleam of sunlight on the mouldy wall of a cellar; the ruddy iridescence of the beam is given with exquisite skill; the colour of the background is subtly rendered.—M. Lambinet's *On the Coast of Brittany* (103) shows a low sandy coast and rippling sea; is brighter and not less broad than usual with this charming painter of landscape.—Mdlle. Rosa Bonheur's *Pontainebleau* (12) is really a deliciously painted gathering of startled fawns, with the lady's "machine-made" background of grey sky and misty accessories.—M. Corot's *City of Arras* (41) may be commended to experts.—M. Schreyer's *Wallachian Horses* (147) will, like the rest of his works, not fail to delight all who can appreciate spirited execution and variety of design; action and expression are familiar to the hands of this painter.—M. Troyon's *The Ferry Boat* (179)—the landing of cattle and a cart on the banks of a stream on a misty morning—deserves the admiration of all who love Nature.—There is but little of Nature in M. Van Schendel's *Market Scene* (183)—a falsely rendered effect of candle-light; and in M. Verboeckhoven's many sheep and cattle pictures here. The popularity which, with a certain class of persons, the works of these artists share with those of M. Dyckmans,—see *The Signal* (65),—shows, perhaps more than anything else, how much the world has yet to learn in Art. Of course the source of this absurd and tasteless admiration is to be sought in ignorance of Nature.

SOCIETY OF BRITISH ARTISTS.

THE attractions of this large collection of "pot-boilers" are few and feeble. It is impossible to write anything new about Mr. Hurlstone's productions; he is one of the very small number of originally able members of the Society. The body has, at a com-

paratively recent date, been strengthened by the election of Mr. T. Heaphy, an accomplished painter, who never seems to do himself justice, and is likely to be worse off than ever now he has entered a circle in which the standard is so low. His *General Fairfax and his Daughter pursued by the Royalist Troopers* (No. 238) shows that commander and his child in a barn, where they have concealed themselves, and she has fainted; the father bathes her face. The expressions here are good; the tale is dramatically told; the execution is effective, if not sound; yet the picture is flimsy, and looks as if it were put together in a hurry.—We have a better, because more carefully wrought, picture in Mr. Horsford's *The Last of his Race* (164), a title which suggests the subject; a work which has an admirably painted background, capably rendered atmospheric effect, and sound execution throughout, together with a rather stiff composition of figures. The whole is conscientious, and deserves a good place anywhere; the best place here.—*The Arrest* (39), by Mr. C. Rossiter, displays the advent of Commonwealth troopers to arrest some of the opposite party while they are engaged at a christening; some of the heads, especially those of the Roundheads, are very good; the attitudes in general are stagey. Mr. Rossiter has painted better pictures than this one.—Among the few humorous designs here is a capital one, by Mr. H. King, of an old woman reading, and styled *My ain Fireside* (60), the only absurdity of which is the use of the Scotch dialect to an English subject. Her face is given with great spirit: the lighting of this work is remarkable.—Mr. E. Roberts's girl dressing her hair, styled *The Toilet* (73), is cleverly, but rather flimsily sketched.—Mr. C. N. Hemy's many pictures here scarcely justify the promise of former works. *Cleaning the old Lobster-Boat* (98) shows some unfortunately-drawn figures, a good sky, and much feeling for atmospheric effect and colour.—Mr. J. Burr's picture of *The Rehearsal* (106)—an old fellow with a violin—is admirably modelled, has good expression, which is at once humorous and pathetic, as showing how the subject slowly draws his bow across the strings of the instrument: the colour tends to grimelessness; the drawing is careless.—*The Beau's Stratagem* (115), by Mr. E. C. Barnes, is not without character of an exaggerated, stagey kind, or deficient in brightness of painting, yet lacks even the sense of refinement in spirit as in execution.—Mr. R. L. Aldridge's picture of a girl trying on ornaments to please her lover,—a half-length figure only (144),—lacks solidity, and is more quaint than beautiful, yet has a great deal of character, and shows ability.—Mr. Ritchie's *Contested Election* (198)—scene at the hustings—has much variety of design, of a commonplace sort, in a multitude of little, hardly-painted figures, and is rather a coloured drawing than a picture.—A child with a book on its knee, and seated at a cottage door, styled *The Young Student* (309), by Mr. H. B. Roberts, expresses an idea of character and sense of the requirements of Art, which are marred by the flimsiness of its execution. The same might be written of nearly all the pictures in this place, that are not utterly insufficient, and show ability in their authors; incompetence, ignorance, impatience of study, pretence, shallowness, and, more than all, dullness that does not even see its own shortcomings, characterize the Gallery. We separate Mr. E. C. Barnes's illustration to Mr. Tennyson's "*Break, break,*" (382) from the above-named picture by the same, because it is singularly poetical: a lady dressed in grey walks by the sea-shore, where the waters partake of sad, silvery greyness—a pale, slaty hue.—Other commendable oil-pictures are Mr. C. S. Rowley's *Rocky Bed of the Machno* (88), which shows rich colour.—Mr. Clint's sunset scene (28), which, although extremely painty, is effective and scenic.—Mr. H. Squires's *Vases and Shells* (231), still life: an exquisite study in colour and modelling, very delicately wrought.—Mr. E. Pettitt's *Pass of the Tête Noire* (250),—and, above all, Mr. H. Moore's *A Sultry Afternoon in August* (429), a fine picture of hot weather and grey vapours, over sheep-pastures and rich corn-land.

Among water-colour drawings, we notice the following as possessed of merit: Mr. J. Syer's *At Minchard* (482), the representation of a hurry-

ing summer gale; a dashing, but not elaborate picture.—Mr. J. Burr's *Reading the Bible* (487), a child reading the Bible to a blind granddam; a very pathetic, sorrowful design, capably painted in colour, and rich in chiaroscuro.—Mr. A. H. Burr's *Nursing Baby* (580), a boy dozing over that office.—Mr. W. Eden's *Moorland, near Llyn Helse, North Wales: Study of Grey Weather*, (616) which shows great feeling for colour; a flimsy sky mars this picture.—Mr. C. N. Hemy's "*Drifting asunder*" (645), lovers parted by the flux of the tide, which bears the man, in a boat, away from the girl, who stands on a pier; a pair of faces with figures, which, although they are eminently un- beautiful, stand in a beautifully-painted background: here is an attempt to make a subject-picture out of what should have remained a landscape. Several landscapes, which show the promise of considerable ability, bear the name of Mr. E. J. Varley: see *A By-lane on the Road to Hainaker, with Mill in the Distance, Sussex*, (644)—*View on the Launceston Line, near Beckley Station, South Devon*, (930) a capital picture,—and, above all, *Gosport, in the Parish of Bosham, near Chichester, Sussex*, (1058) where is some excellent atmospheric painting.—Miss C. Phillott's *In the Woods, Amberley*, (677) a picture of spring leafage, is bright, and, so far as it goes, sound.—Mr. C. Woodman's *On the Thames at Pangbourne* (683) is soft and broad, with good colour, from Nature; the chief merits of such a subject.—Mr. J. D. Linton's *Giorgione* (948) shows a lady seated, with the sketch for a picture in her hand; a gentleman, probably a portrait of the famous artist we have named, looking at her, with a not very fortunately rendered expression; so unfortunate is this look, that we cannot interpret its meaning. Nevertheless, the execution of the picture is commendable for carelessness, although a little hard; the accessories here are well wrought; a work which may be called a collection of studies rather than a picture.—*A Study of Rocks* (1016), by Mr. W. F. Stocks, is noteworthy for the brightness and solidity of the sea which appears behind them, and for the modelling of the stones themselves.—Mr. S. T. Whiteford's *Fruit* (1034)—plums, peach and grapes—is excellent in colour, well grouped and modelled; the basket is less fortunate. *Still Life* (1057), by the same, shows great mastery of and love for colour: see the treatment of the shell-fish on our left; the jar on the right is rather crude and hard in tone. A good, broadly painted, little picture.—Of the same class, and very well worthy of notice, is Mr. W. Ward's *Apple and Shell* (880), a red apple that is admirable for colour and solidity.

FINE-ART GOSSIP.

THE first report on the nature and prospects of the intended exhibition of works of Art at Leeds, which is to be held next year, has been issued. This document laments the deficiencies of our great local centres of population and wealth in regard to collections that illustrate the progress of Art in its varied applications, and compares the condition of these places with that of others of far less importance on the Continent. A hope is expressed that municipalities and wealthy individuals will set to work to remedy the very obvious defect in question. Further, it is stated that a guarantee fund of 110,000*l.* was raised in less than a month for the purposes of the gathering at Leeds. This must encourage those owners of works of Art whose liberality will furnish the most important part of the new assemblage. Large promises of contributions on loan have been already received, and good hopes are entertained of the formation of no unworthy rival to the Art-Treasures Exhibition at Manchester of ten years since. The new Infirmary, the work of Mr. G. G. Scott, comprises ten galleries and six staircases, and is perfectly well suited to the purposes of a Fine-Art Exhibition, not only by its extent, but in respect to lighting from the top, ventilation, security against fire and water-damage; a strong, solid and permanent building of remarkable architectural pretensions. The central hall is 150 feet long by 65 feet wide; its companion halls range from 125 feet in length to 110 feet in the same respect, by 28 feet in width. The report affords

proposals for the permanent decoration of the building in question, and for the special temporary arrangement of the expected works of Art, with the display of which, to a charitable end, it is to be in the first case devoted. These works will illustrate the arts of sculpture, painting, both in oil and water colours, illuminating and engraving. The President is Earl Fitzwilliam. The list of Vice-Presidents contains the names of some of the best-known magnates of the northern and midland counties. The names of the London Committee we have already given. The general manager is Mr. J. B. Waring.

Mr. Macmillan will shortly publish a series of Essays on Art, chiefly modern, by Mr. W. M. Rossetti.

Messrs. Colnaghi have just published an admirable engraving, by Mr. J. H. Robinson, from Vandyke's famous portrait of Ann Carr, daughter of the infamous Earl and Countess of Somerset, herself an innocent and admirable woman, who is said to have remained in ignorance of her parents' shame until the accidental finding of a pamphlet on the subject revealed it to her. She married William, fifth Earl and first Duke of Bedford, and was mother to the celebrated Lord William Russell. The original picture of this lady is one of the gems of the Petworth collection; another version is at Woburn; it was one of the "Twelve Countesses" engraved, after Vandyke, by Peter Lombard. The new engraving is among the most fortunate specimens of modern Art in metal. Mr. Robinson has happily rendered not only the features of the original, but translated into black and white the chiaroscuro of this famous portrait; thus we have, with that richness of colour which has made it remarkable among the painter's works, the broad and soft lighting and finely designed draperies, which render it one of the most worthy studies of portraiture in its class. The original thoroughly deserves the enthusiastic admiration of Leslie, who declared it to be truly characteristic of the best qualities of the painter.

A Correspondent writes—

"Arts Club, Hanover Square, April 1, 1867.
"As you have given prominence in your journal to the competition for the designs for the Manchester Town Hall, permit me, in the interest of the architectural profession, to call attention to the following novel and undesirable points which it presents. Previously to a struggle between from six to twelve architects, who are to be paid 300*l.* each, a sum quite insufficient to cover half their expenses, but which, were they chosen at once, there might be no reason to object to,—the whole profession is asked to contribute five drawings of such a character that they must cost at least 100*l.* to each competitor, and for which no premium other than the choice to fight again is offered; and that after having exposed, as it were, his cards to his adversaries. In ordinary warfare it is, 'He who fights and runs away may live to fight another day'; but our fate resembles that of the exceptional warrior, who, after he lost his legs, had to go on fighting upon his stumps; but a very few of such battles will leave us no stumps to fight upon. There are, however, and must be, so many to mount to the breach over the bodies of the slain, that, in the interest of common humanity, I would call upon you to denounce such unnecessary slaughter; for we are very much in the position of the Roman gladiators of old, and must fight whether we will or no, and all we have to look to is for some kindly thumbs to be held up for us by the press. When will the public learn that a competition is the very worst way to obtain what they profess to want—a good design; and that the best way of choosing an architect is from his works?"

DELTA."

A very interesting exhibition of water-colour drawings has been opened at Birmingham, comprising, among other pictures, some fine examples of the supreme skill of David Cox, of which his 'Crossing Lancaster Sands' and 'Gleaners Returning' deserve particular attention. Turner is represented by 'Hastings'; Dyce by one of his few landscapes; Mr. P. F. Poole by 'A Boy and Jackdaw'; the late O. Oakley by 'A Gipsy'; Prout by 'Trading Vessels setting Sail'; Mr. G.

A. Fripp by his 'Haymaking, Dinner Time'; De Wint by a 'Landscape and Cattle'; W. Hunt by 'The Pet of the Village'; and Mr. Linnell by 'A Landscape'. Among other contributors are Messrs. F. Taylor, G. Cattermole, L. Haghe, F. Goodall, B. Foster, F. W. Topham, and J. Holland.

The Mayor of Tenby writes that the south, or south-west, gate of his town,—not "gates," as we inadvertently wrote,—has been in danger of destruction, but is now safe. The opinion of the inhabitants of Tenby was unequivocally expressive of condemnation of the proposal to destroy this ancient relic, and, when they were called together, they very emphatically voted in favour of its preservation.

Messrs. Foster sold on Wednesday in last week the following drawings, the property of Mr. R. Bell, of Churchill, Daventry:—Mr. S. Read, Interior of the Cathedral at Antwerp, figures, 65 guineas (M'Lean);—D. Cox, The Avenue, 105*l.* (Agnew);—Returning Home, 115*l.* (Besley);—Mr. H. B. Willis, The Thames Meadows, 81 *gs.* (Philpot);—Mr. F. Taylor, The Keeper's Kitchen, 185 *gs.* (Agnew); The Queen's Trumpeter, 84*l.* (same);—Mr. F. W. Topham, The Irish Piper, 147*l.* (same);—Mr. L. Haghe, The Duet, and the Card Players, 130*l.* (Hayward);—Mr. B. Foster, The Kitten, 188 *gs.* (Philpot);—Mr. G. Cattermole, Interior of the Tower, Execution of Sir W. Raleigh, 95 *gs.* (Walters);—Mr. T. S. Cooper, A Winter Scene, 105 *gs.* (Agnew);—Mr. J. Gilbert, Return from War, 165 *gs.* (Hayward);—Mr. Linnell, A View in Surrey, 203*l.* (Agnew). Pictures (same property): Mr. T. S. Cooper, Cattle on the Banks of the Thames, 195 *gs.* (Philpot);—Mr. Gale, A Fellah, 115*l.* (Agnew);—Mr. J. Clarke, "I wouldn't cheat you," 110 *gs.* (Hayward);—Mr. F. Hardy, Preparing Dinner, 125*l.* (Agnew);—Mr. W. Wyld, View of Mentone, 94*l.* (same);—Mr. J. B. Pyne, A River Scene, 105 *gs.* (same);—Mr. Hook, The Gypsy Mother, 183 *gs.* (same);—Mr. H. S. Marks, The Jester's Text, 295 *gs.* (same);—J. Phillip, Maternal Care, 210 *gs.* (same);—Mr. F. R. Pickersgill, Othello relating his Adventures, 173*l.* (Hayward);—Mr. Ansdell, The Gathering Flocks, 367*l.* (Agnew); The Rabbit Warren, 175 *gs.* (same);—Mr. E. W. Cooke, View at Alicante, 155 *gs.* (same); View at Venice, 113*l.* (same);—Mr. Calderon, Desdemona, 305 *gs.* (Hayward);—Mr. T. Creswick, Tintagel, 155 *gs.* (same);—Mr. T. Faed, The Orange Seller, 147*l.* (Besley).

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Mr. Costa.—On FRIDAY NEXT, April 12, will be repeated Benedict's Cantata, the Legend of St. Cecilia (to be conducted by the composer), and Rossini's Stabat Mater.—Principal Vocalists: Madame Lemmens-Sherrington, Madame Sainton-Dolby, Mr. Cummings, and Mr. Weiss.
The Thirty-fifth Annual Passion Week and Easter Performances of Handel's MESSIAH will take place on Wednesday, 17th, and Friday, 20th of April.
Tickets 3*s.*, 2*s.*, and 1*s.*; now ready for the three performances, at the Society's Office, No. 6, in Exeter Hall.

CONCERTS.—Herr Joachim's Orchestral Concert, held on Thursday week, was most welcome, as giving us an opportunity of hearing Schubert's interesting, though too long-drawn, Symphony in c major, excellently given under the presidency of Herr Manns. In other respects it was less satisfactory. Could nothing have been found for the exhibition of the magnificent violinist newer than Spohr's 'Scena Drammatica'? Then, not having heard it for so long a period, that the themes it contains had slipped from memory because of their absence of mark, Beethoven's triple Concerto was another disappointment. It is, with small question, the weakest of his grand concert pieces—the feebleness of which not the most perfect execution could relieve. The first movement has in its opening some "lively touches of its maker's favour"; but if the final movement, *alla polacca*, had been signed by any other name than that "name of power," it would justifiably have been denounced as commonplace. Miss Edith Wynne (who makes progress week by week, to the justification of all past predictions) and Mr. Cummings were the vocalists.

The performance of Mr. Benedict's setting of the 'Legend of St. Cecilia,' at Exeter Hall yesterday week, by the Sacred Harmonic Society, was a decided success. No work could have been followed with closer attention,—no composition and the maker thereof have been received with warmer applause. The execution was, for a first execution (under the peculiar circumstances of difficulty which attend preparation at the Sacred Harmonic Society), good, firm and spirited. The principal singers, Madame Lemmens-Sherrington, Madame Sainton-Dolby (who was *encored* in the Prayer), Mr. Cummings, and Mr. Weiss, sang their best. The funeral march was *encored*, and the great final scene of the Martyrdom was redemanded, though the demand was, wisely, not complied with.

Monday's performance of Bach's Triple Concerto in d minor, at the benefit meeting of the Director of the London Popular Concerts, was a musical event in every point of view noticeable. Three pianists, more utterly unlike one to the other—in style, touch and tone—than Mesdames Schumann, Arabella Goddard, and Mr. Halle, could hardly, by any magic of bringing together heterogeneous elements, have been assembled. But—all honour to the artistic feeling and sympathy of the three players!—each and all bent to do her and his best for the work taken in hand; and so the evenness in the execution, and, thereby, the admirable effect produced by a work, in which complication, not predominance, is the leading idea, cannot be overpraised. And yet, the Triple Concerto (its last movement then replaced by the first of another Triple Concerto by Bach) was brought to light in England, some years ago, and by no artists less eminent than Mendelssohn, Prof. Moscheles, and Herr Thalberg!—each with an improvised *cadenza* (and what a *cadenza* was Mendelssohn's!). Monday's execution was better (as regards Bach—not the players), better than the magnificent exhibition referred to.

Of Mr. Henry Leslie's third subscription concert we may speak seven days hence.

Madame Schumann played at the Crystal Palace Concert on Saturday.—The lighter Wednesday entertainments there appear attractive, to judge from the increased publicity given to them.—Mendelssohn's 'Lauda Sion' will be given there to-day, and Mdlle. Mehlig is to play.

The Oxford Philharmonic Society gave, the other evening, a performance of 'Elijah.'—Mr. Benedict's 'Undine' was revived a few nights ago by the Licensed Victuallers' Choral Association.

LYCEUM.—'The Duke's Motto' has been revived here. New scenery has been prepared for the occasion, and there are various changes in the cast. Miss Kate Terry is substituted by Miss Henrade, who now supports *Blanche de Nevers*. The Regent Orleans is represented by Mr. E. Price, and the Prince de Gonzague by Mr. George Jordan. Mr. Emery takes Mr. Brougham's place as *Carrickfergus*; while the Duke de Nevers and *Lemuel* are sustained by Mr. Fitzpatrick and Mr. D. Evans. Of course, Mr. Fechter retains to himself the character of Captain *Henri de Lagardere*, which is not only an effective part in itself, but remarkably well suited to his talent.

STRAND.—A new farce, by Mr. F. Hay, was produced on Monday. It is a trifle merely of the occasional kind, and apropos of the time, as implied in the title, 'The French Exhibition.' The purpose is to explain the perplexities to which the English in Paris may be subject; but we cannot congratulate the writer on his felicity in the treatment of the theme. Mr. Belford is charged with the weight of the business, as one *Forcat di Bagno*, *soi-disant* instructor in French, who takes advantage of his pupil, *Mrs. Noodle*, of Pimlico (Miss Johnstone), and gets her and her husband (Mr. Thorne) into trouble with the gendarmes. But what the real difficulty is, the writer has not condescended to explain; he is satisfied with having imagined an absurd situation or two. The audience, too, were as easily satisfied, and readily accepted the bustle and bombast of which Mr. Belford was lavish, as substitutes for action and wit. Mr.

Thorne was humorous in his perplexity, and Miss Johnstone made the most of a tendency to hysterics; but the only part approaching a real character was that of the French *soubrette*, *Fifine*, who was capably impersonated by Miss Weathersby. That the trifle, with its absurdities, was accepted at all by the audience is an evidence of the good humour which customarily prevails in the stalls and pit of this theatre.

MUSICAL AND DRAMATIC GOSSIP.

THE season of the *Royal Italian Opera* commenced, as promised, on Tuesday evening, with 'Norma.' The choice of the opera, had it not been worn threadbare, cannot be called good, as making clear that Madame Vilda, the heroine of the evening, has no tragical power, such as justifies her assumption of one of the most impassioned parts in the Italian repertory. That she has entered her stage career too late is obvious. We should imagine, however, that in the calmer music of Oratorio, her noble voice and good method might give her a great position. The other parts were taken by Madame Lemmens-Sherrington, Signori Naudin and Attri. 'Faust' is to be revived on Thursday night, with M. Petit for the new *Mephistopheles*.—'L'Africaine' is announced for to-night, with Signor Cotogni as *Nelusko*.

Following a long historical introduction, the advertisement of which we apprehend may prove more expensive than profitable to the management of *Her Majesty's Theatre*, Mr. Mapleson this day week gave out his programme as follows. His engagements comprise Mdlle. Tietjens, Mdlle. Christine Nilsson (her first appearance in England), Mdlle. Ubrich (*prima donna* from the Grand Opera at Hanover), Mdlle. Sinico, Mdlle. Amalia Giacomini (*prima donna* from the Opera at Genoa), Mdlle. Ima de Murka, Mdlle. Corsi, Mdlle. Baumeister, Madame Demeric-Lablache, Mdlle. Eracleo, of the Theatre Royal, Madrid (her first appearance in England), Mdlle. Martelli (San Carlo, Lisbon, her first appearance), and Madame Trebelli-Bettini; Signor Mongini, Mr. Hohler, Signor Tascia, Signor Gardoni, Signor Agretti, Mr. Lyall, Signor Cassier, Mr. Santley, Signor Pandolini, Signor Bossi, Signor Foli, and Signor Rokitansky. The operas announced by him are Signor Verdi's 'La Forza del Destino' and 'I Lombardi' (with which the season will open); Spontini's 'La Vestale,' 'La Donna del Lago' and 'Guglielmo Tell,' 'Don Giovanni' and 'Le Nozze'; Nicolai's 'Falstaff,' 'Dinorah'; M. Gounod's 'Mirella,' which stands a chance of now being properly heard, since the former cast of it at Her Majesty's Theatre was disadvantageous, owing to the physical unsuitability of Mdlle. Tietjens for a part of extreme delicacy. Besides these, a long list of stock operas is given, which will be resorted to as required.

A Correspondent desires to correct a mis-statement in a late number of the *Orchestra*, giving as date of the introduction of the *bûton* in England, Weber's visit. The novelty had been some years before brought forward by Spohr at a Philharmonic Concert which he conducted, as will be seen on reference to his Memoirs.

Herr Joachim has left London for the season.

A suite of orchestral movements—a Pastoral and Fugue, a Hungarian air varied, an *Adagio*, a March, and a *Stretto* by M. Massenet, one of the young Laureates of the Conservatoire—was produced the other day by M. Pasdeloup at one of his popular concerts, and met, says a critic in the *Gazette Musicale*, with a favourable reception. It has been repeated at *L'Athénée*.—A one-act opera by M. Massenet was to be given at the Opéra Comique on Wednesday. Let us hope that here we have another real composer.—M. Pasdeloup seems trying to introduce Herr Wagner's music to Paris, and the other day performed the Prelude to 'Lohengrin,' and an air given by M. Capoul. The latter was applauded, owing, says the writer just quoted, to the taste with which it was said and sung. There are to be four Orpheonic Festivals, beginning on the 5th of July, and followed by a prize-day during the great Exhibition. Twelve

choruses, by the most popular composers, are to be competed for.—A Mass, by M. Colin, a Laureate of the year 1857, was executed at the Festival of the Annunciation in Notre Dame, for the benefit of the Society of Artists-Musicians.—M. Pessard, the last of the Laureates, has received a commission from L'Opéra Comique to write for the theatre. Somewhat of a rebuke, all this activity, to the stagnant unproductiveness of our Royal Academy!—A new amateur ballet-composer has come forward in the person of Prince John Troubetskoi, to whom the Conservatoire Concert-Hall was, the other day, conceded, for the purpose of bringing it to a hearing. It may be given (they say) at the Grand Opéra.—Gluck's 'L'Arbre Enchanté' is to be given at the Fantaisies Parisiennes.—Signor Verdi has been thought worthy of a bust by M. Dantap the younger, which has been placed in the *foyer* of the Grand Opéra.

Herr Wagner's "kingly friend," the Monarch of Bavaria, seems to have "eaten nightshade" to good purpose. The 'Meister-singer' of the strange composer is to be produced at Munich on the 12th of October, in the new theatre, consecrated by Royal devotion to Herr Wagner, on the anniversary of the royal marriage.

Spontini's 'Fernand Cortez' was revived for the birthday of the King of Prussia, at Berlin. Every one speaks of a splendid revolt-scene in this opera. It might be worth while to try it in London. Though not the greatest of artists, Spontini was a Triton as compared with the shoal of minnows who have made operas for Berlin and elsewhere, since his time.

The Abbé Liszt—most indefatigable of men—is working at a new Austro-Hungarian Coronation Mass.

Every one who knows M. Rogers either in public or in private, that real artist and liberal and gracious man,—every one familiar with the story of the painful interruption of his stage career by a cruel accident,—will be glad to read a telegram from St. Petersburg, dated March 20, and addressed to the *Gazette Musicale*, announcing that his success there, as a concert-singer, has been artistically and financially a reality.

La Scala at Milan is closed. Who can wonder?

Meyerbeer's 'Dinorah' will shortly be played, for the first time in Italy, at Florence.

The foreign journals are wonderful in the news of England they collect. We now read in *Il Trovatore* of a Signora Rippi, who has sung with great success at Liverpool!

The new comedy, by M. Alexandre Dumas the younger, 'Les Idées de Madame Aubray,' has been produced at the Gymnase, and with good fortune.

The ban which the French Censorship of the present empire has laid on the representation of M. Victor Hugo's dramas has been removed; but the gifted yet impracticable author of 'Les Misérables,' it is said, refuses to avail himself of the grace offered, save on the rigid understanding that the said plays are to be acted textually, *verbatim et literatim*. Were they so on the occasion of their original production? With all their force and fire and a mastery over construction as yet without its due meed of recognition, they contain tedious passages, asperities, eccentricities amounting to coarseness, unworthy of being retained by any man of genius less perverse and resolute in opposition than the writer of the preface to 'Cromwell,' and who dictated in recent memoirs his recollections of the furious strife and siege of the theatre which attended the production of 'Ernani.'

In repetition of last week's announcement, we call attention to the death, at midnight, on Wednesday week, after a short and sudden illness, of the best and most popular of English orchestral conductors, Mr. Alfred Mellon. For the last twenty years, he was actively before the public, at first in connexion with theatrical bands, subsequently taking symphonic music in hand, mostly with great skill and spirit. His best success was won in the early days of the Musical Society, which possessed the finest orchestra in London. At that time he finished what he superintended

more finely than was subsequently always the case with him; but his intelligence, vigour and control of his forces have not been exceeded, if equalled, by any English predecessor or contemporary. He was looked to whenever a chance of establishing English Opera presented itself, and during the existence of the Pyne and Harrison entertainments was the mainstay of the company: no very enviable position, considering the quality of many of the works produced. That he had studied composition not without success, one or two operettas and some chamber music attest. As matters stand, his loss will be severely felt, good conductors being less plentiful than many imagine. He was buried at Brompton on Tuesday last.

Three new pieces are announced,—one at Drury Lane, for Easter-day, a grand spectacle, in which Mr. Beverley will introduce some elaborate new scenery, representations of the most striking London localities. The fabrication of the drama has been confided to Mr. Halliday. It is to be called 'The Great City.' The second new drama is at the Haymarket, a comedy by Mr. John Lester Wallack, but edited by Mr. Boucicault; and the third, a comedy also, will be produced to-night at the Prince of Wales's Theatre; it is by Mr. T. W. Robertson, who appears to delight in monosyllabic titles, and will be called simply 'Caste.'

We are requested to notice the following *errata* in the spelling of the names of artists whom it has been our duty to mention. It was not Mdlle. Schneider who appeared so successfully at the Théâtre Lyrique the other evening, but Mdlle. Marie Schröder, of Breslau, a young lady who owes the best of her training to that best of living professors, Madame Viardot. The accomplished wife of the great violinist, Herr Joachim, who has been singing so successfully in Holland, and who may be looked for in England in 1868, is not Madame Joachim-Weiss, but Weiss. As the *Athenæum* seems increasingly used for purposes of reference, correctness becomes of importance.

MISCELLANEA

Bishop Percy of Dromore, and Easton Maudit.—As the Early English Text Society is now on the point of publishing the original Percy MSS. Folio of Ballads, so long a desideratum in the literary world, it may not be considered out of place to wish to record in your pages a few particulars connected with that eminent man, and of the parish with which he was so long connected. Bishop Percy, I am sorry to say, seems to have been rather too severely dealt with by several Correspondents, who have forgotten how much is owing to him for having been the first to draw attention to our old ballads, and to rescue many from total oblivion. It was his fate, as may be recollected, to have a very severe critic, in the shape of Ritson, in his own lifetime. One lovely summer evening in August, I rode over from Olney, itself a spot replete with interest, where I was acting as *locum tenens* for an old friend, to Easton Maudit, in the county of Northampton, where Percy was for more than twenty years vicar. On my arrival, owing to the kindness of the present incumbent, every facility was afforded for inspecting the register and examining the church. The register was transcribed from a former one by Percy, in a singularly beautiful and distinct hand; there were in it many notes by him; and in several instances it had done duty as a commonplace book. On one page was—

Si Christum nescis, nihil est al cætera discis;
Si Christum discis, nihil est al cætera nescis.

On another an epigram on St. Luke,—

Lucas Evangelii et medicinæ munera pandit,
Artibus hinc, illinc, religione valens,
Ut illis ille labor per quem vivere tot ægri,
Ut illis per quem tot didicere mori.

The good vicar has thus noted his marriage, though it took place in another church: "Thomas Percy, Vicar of this Parish, was married April 24th, 1759, at the Parish Church of Desborough, near Rothwell, in this county, to Anne, daughter of Barton Gutteridge, of Desborough, Gent., and of Anne Hill, his wife, daughter of Mr. Joseph Hill, of Rothwell aforesaid." On another page is the following curious entry (A.D. 1765): "Samuel

Canada (a negro boy, or rather a mulatto, from the Mosquito Shore in the West Indies), aged about 8 or 10 years, belonging to Lord Sussex, was baptized Jan. 5. Godfathers were his Lordship and Charles Stuart, Esq.; godmother, Mrs. Cramp, the housekeeper." The church where Percy ministered above twenty years consists of nave, chancel, and side-aisles, having at the west end one of those beautiful crocketed spires for which Northamptonshire is so famous, earning for it the name of "the County of Spires and Squires." There are in it many fine monuments of the ancient family of Yelverton, Earls of Sussex; and in front of the chancel lie buried three of Percy's daughters. Within the altar rails, too, a good bishop finds a quiet resting-place, Morton of Durham, who died in 1659, when filling the office of tutor in the family of Sir Henry Yelverton: a much humbler grave than at Durham,—

Where his cathedral huge and vast,
Looks down upon the Wear.

The church has undergone a thorough restoration, at the expense of the Marquis of Northampton, and is now one of the show-places of the neighbourhood. The ancient seat of the Comptons, Castle Ashby, one of the stately homes of England, stood out beautifully against the evening sky, as I mused in the quiet churchyard of Easton Mauduit. The parsonage is close to the church, and here it was that Dr. Johnson came to visit his friend Percy in 1764, no doubt causing it to ring with his sonorous tones. Here it was that the 'Reliques' were compiled. One cannot help supposing Percy to have been a man of untiring industry and perseverance; and a residence for so many years in such a quiet country place must have afforded ample opportunities for literary labours. Perhaps, too, a limited income, and an increasing family, acted in some degree as an incentive to exertion. However, promotion came at last; and, in 1778, we find him Dean of Carlisle, after a residence of twenty-five years at Easton Mauduit; and Bishop of Dromore in 1782, where he closed his long and useful life on September 30, 1811, and was buried in the cathedral there. It is usually supposed that he was indebted to his friend Dr. Johnson for the Dedication prefixed to the first edition of the 'Reliques,' to Elizabeth, Duchess of Northumberland. I think that there can be few of your readers who have not at some time or other of their lives read that book with interest. As many will be aware, Sir Walter Scott spoke of it as giving him his first taste for ballad literature. For many years the original MS. folio has been treasured amongst the archives at Eton House, the seat of Percy's grandson, Mr. Isted, where also is the picture of Mrs. Percy, to whom her husband addressed the charming ballad,—

O Nanny, wilt thou gang with me.

A really good life of Percy has yet to be written, and there can be but little doubt that, amongst the archives of Eton many materials for it would be found, together with valuable correspondence of his with many men of eminence in his day. The best sketch of him with which I am acquainted is by the late Rev. R. A. Willmott, prefixed to an edition of the 'Reliques' published by Routledge & Co. some years ago. Mr. Willmott, it is needless to say, brought to the task the learning of the scholar with the acuteness of the critic, and his premature death was much deplored. Easton Mauduit is in much the same condition as when it had Percy for Vicar, though now accessible enough by railway. The ancient mansion of the Yelvertons is now razed to the ground, though its site is clearly discernible on the north side of the churchyard, and the family became extinct upon the death of the last Earl of Sussex, at the end of the last century. As I looked at their monuments in the church, I could not help thinking of the lines in Gray's 'Elegy':—

The boast of heraldry, the pomp of power,
And all that beauty, all that wealth gave,
Await alike th' inevitable hour;
The paths of glory lead but to the grave.

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